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ABSTRACT

The contributors to this monograph have combined theatre arts theory and practice into brief suggestions for classroom teachers of language arts. The various sections cover the following areas: basic assumptions about teaching and studying theatre arts; pantomime, improvisation, and characterization; design and technology in theatre, including discussions, exercises, and projects for the design of scenery, lighting, and costumes for the stage; flat construction; stage props; stage makeup; play production; the history of the theatre; and a note about theatre organizations. The monograph also contains a curriculum design for a semester course in dramatic arts, a selected bibliography for theatre design and technology, and a list of workshops and festivals held in Illinois. (PL)

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Language Arts Monograph

THEATRE ARTS AS PART OF THE LANGUAGE ARTS CURRICULUM

State Board of Education
Illinois Office of Education
Joseph M. Cronin
State Superintendent of Education

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THEATRE ARTS AS PART OF THE LANGUAGE ARTS CURRICULUM

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FOREWORD

In October, 1974, twenty Illinois language arts professors, teachers and Illinois Office of Education consultants met in Urbana to discuss and to respond to the need for materials especially written for classroom teachers of language arts. The Urbana meeting focused upon a plan to print a number of monographs, each one emphasizing language arts and each one fitting into a series of monographs suggesting the depth of language arts education.

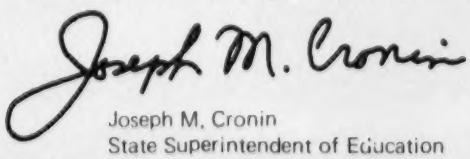
Following the Urbana meeting, monograph authors and editors collected, organized and explained ideas from nearly 50 Illinois contributors. Monograph titles, chapter titles, and section headings covering hundreds of currently employed language arts ideas and practices took shape.

The intent of all the monographs was to combine theory and practice into brief suggestions for classroom teachers of language arts. Although some of the suggestions are new to the profession, most reflect the best teaching practices by experienced Illinois teachers. Some monographs take controversial stances on issues, but even the controversial points of view are clearly within the realms of accepted pedagogy. As planned, all nine monographs report effective, often-used teaching practices.

Monograph authors and editors wrote from their own philosophies, and they wrote about the ways of teaching they knew best; no attempt was made to advance the cause of any particular educational practice or terminology. The monographs respond both to persistent issues as well as to modern trends in language arts education.

More than 50 teachers of language arts gave of their inspiration, time, and patience. Illinois students will profit from such professional efforts given for the good of education in Illinois.

A special thanks should be given to two Illinois Office of Education staff members — Mina Halliday and Alan Lemke. They conceived the idea for the monograph project, guided it to its completion, and made contributions to several monographs. The development of these monographs was a monumental effort to improve education in Illinois and the success of the project can be attributed to Ms. Halliday and Dr. Lemke.



Joseph M. Cronin
State Superintendent of Education

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SOME BASIC ASSUMPTIONS ABOUT THEATRE ARTS:*

TEACHING AND STUDYING

Norman B. Potts

I. Theatre Arts is a recognized discipline which includes an identifiable battery of information (history, current state, change and growth leading to future states) and an extensive number of developable skills which can be learned.

A. Theatre has existed for centuries: probably from the time when man first learned to express himself through use of body and sound.

1. Greek drama has remained in existence since the time of the three great dramatists (Playwrights): Aeschylus, Sophocles, and Euripides. (525-406 B.C.)

2. Undoubtedly, theatre closely associated with Greek religious ceremonies had its actual origin long before the recorded drama that is immediately recalled when Greek theatre is mentioned.

3. Theatre virtually disappears with the rise of Christianity and the fall of Rome, only to surface once again through the instigation of the church during the Middle Ages.

4. The Renaissance nurtured theatre into full flower in Italy, France, Spain, Germany, England. Theatre has continued to flourish through many literary, theatrical and artistic movements:
   a. Neo-classicism
   b. Romanticism
   c. Realism
   d. Naturalism
   e. Symbolism
   f. Expressionism
   g. Absurdism

B. Currently the theatre is varied, alive, and very much apparent.

1. The professional/commercial theatre survives on Broadway, Off-Broadway, and Off-off-Broadway in spite of exhorbitant costs of production.

2. Professional/commercial theatres are operating with success in cities throughout the United States – Minneapolis, Omaha, Los Angeles, Seattle, Detroit, etc. Special note should be made of the innumerable "dinner theatres" that have appeared during the late 1960's and early 1970's.

3. Repertory companies can be found in medium - and large-sized cities. Many are tied to university campuses and some are supported by civic government and society.

4. Amateur theatre is very popular, as is evident by the increasing number of civic or community theatres operating in almost every city of 35,000 or more.

5. Educational theatre continues to be popular and significantly successful in the schools – university and college, community college, secondary school, middle and junior high school, and even elementary school.

6. The variety of drama offered is so vast that only the slightest indication can be given here:

   a. Traditional, realistic and categorized plays:

      (1)contemporary writers
      (2)"classic" writers
      (3)plays for children
      (4)television
      (5)film

   b. Experimental plays and productions

      (1)nonrealistic productions
      (2)improvisational and actor-created pieces
      (3)guerrilla theatre
      (4)street theatre

C. Theatre does not remain constant; if it were to do so, it would die a sudden death. The experiments of today

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*NOTE: Although theatre, theatre arts, dramatics, drama and other related terms are often used interchangeably, there is a distinction in definition and application. "Theatre" is a broad term which covers history, art, and the technical execution of a "theatrical" production as well as the architectural structures housing "theatrical" events. (Theatre is often used in reference to a movie, film, or cinema exhibition hall - it will not be used in that frame of reference herein.) "Theatre Arts" is a more limited term referring to skills, talent, and necessary related activities needed to select, prepare and produce a "theatrical" production. "Dramatics" is a term used primarily in the public schools; it is similar to "theatre arts" in meaning, but tends to more narrowly limit its scope to acting and performances (it is also used in describing forensic activities – those involving some kind of "acting"). "Drama" is the literature of theatre; that is, the plays (scripts) studied as literature and as the source of theatrical performances constitute "drama."
"Creative drama" and "creative dramatics" are terms that apply to a process of creative self-expression within a controlled situation or environment. There is available, through the Illinois Office of Education, an entire Monograph dealing with this form of "dramatics."

can become trends in the theatre; these then may be indications of what theatre will be tomorrow. Tomorrow will surely find theatre serving man in an array of new and traditional, but ever expanding, ways, particularly as people are confronted with more leisure time, needs for social confrontation and adjustment and needs to express themselves creatively.

D. The theatre arts are said to encompass all of the arts; therefore, there is an array of skills (talents, means of self-expression) which can be learned through theatre arts study.

1. Confident and varied self-expression
   a. voice training and control
   b. body training and control

2. Design concepts and application
   a. mass
   b. color
   c. line
   d. texture

3. Technical, construction skills and abilities
   a. carpentry
   b. electrical
   c. painting

4. Creative and Imaginative Stimulation and Construction
   a. developing a role
   b. organizational and leadership responsibilities
   c. personal, social adjustments

II. Theatre has been and is a reflector and record of the cultural heritage — the whole development of Western culture and specifically the cultural heritage of the United States. This fact in itself is sufficient to insure the study of theatre arts as a fundamental subject in the school curriculum

A. There is an influential collection of drama representative of each historical period in the development of Western culture and the culture of the United States. These plays illustrate and reflect a comprehensive picture of any given historical period:

1. Mores, attitudes, and moral standards

2. Political, economic and social functions

3. Human conception of the universe and of its inhabitants

B. The theatre arts in terms of acting, designing and executions are reflections and direct enactment of cultural aspects and development.

C. The architectural, structural changes in the facility housing the theatre event reveal much of the value, belief and acceptance of society. The vast open-air structure which served the Greeks to the highly ornate, gothic splendor of the incredibly huge structure of the early 1800's, to the open-air theatre events happening in the streets or on a truck-bed are indicative of culture, heritage, and current attitudes and thinking.

III. Theatre Arts are to be taught, learned and applied in two related, yet distinct ways. Theatre Arts constitute a process, which means that it can be used as a teaching tool or device and as a series of functional skills which can be identified, practiced, learned, and applied. Theatre Arts constitute an art, which means that it is a created, unique thing or quality which has aesthetic value and has been achieved through individual and group creative and imaginative processes.

A. Theatre as process

1. Theatre process can be utilized to provide for individual student growth and development.

2. Theatre process can be used to achieve important communication capabilities.

3. Theatre, through its drama, teaches universal concepts and human understanding and tolerance.

4. Theatre process includes all of those crafts and skills directly related to theatre production.
   a. vocal training
   b. physical training
   c. acting
   d. technical elements of theatre such as:
      (1)stagecraft
      (2)costumes
      (3)lighting
      (4)properties
      (5)publicity

5. Theatre process or study can provide cooperative learning experience.

6. Theatre process can be used as a teaching tool or device for the study of literature, history and other subject areas that are concerned with human endeavor and understanding.

7. Theatre process can be used with all students to help them develop positive self-images and respect for their own individuality.

8. Theatre process is dynamic and immediate; therefore, it directly involves students in learning through experience and discovery.

B. Theatre as an art

1. Aesthetic appreciation of theatre as a work of art through experience in theatre as a spectator and/or active participant in the creative process as a result.

2. Recognition of theatre as an expression of relevant insight into contemporary life styles, current and

past, resolved issues, and as a means for personal and social development and growth.

IV. Theatre Arts when taught as process or as art must be taught by a person thoroughly trained and educated in theatre. This training and education can be obtained through academic course work in theatre and through practical and actual experience in all aspects of theatre and theatre production. For a person to exercise the process of theatre arts without thorough preparation and expertise, even though interest and good intentions are present, is to risk psychological as well as physical harm to unsuspecting students. Theatre processes involve human beings, their bodies, minds, egos, attitudes, and sensitivities; this must be recognized and understood by the teacher. Great harm can be perpetrated if it is not; theatre process is not something to be handled frivilously, trivially, or without abundant knowledge of theatre. Additionally, the skill development that can result from theatre process is something which will be with the student for a lifetime. Any aberration or faulty skill—teaching caused by a lack of theatre knowledge and experience on the part of the teacher is to be shunned.

Theatre as art confronts the individual on all sides. It is found, of course, in the theatre, on film in the movie house, and on television. Not all of this theatre is actually worthy art; discrimination and selectivity must be emphasized. Aesthetic judgement must be developed and perfected if the individual is to be able to make intelligent choices. The capable, trained and educated teacher of theatre arts is in a crucial position to seriously influence and mold that aesthetic judgement.

It is time that the outmoded and erroneous idea which suggests that anyone can teach theatre arts or direct a play be put to rest. Recognize the uniqueness of theatre in its subject matter and in its process and art; then, prepare oneself through education and experience to get on with the rewarding and highly influential work to be done.

Theatre Arts is not a narrow, easily defined and limited subject matter. Therefore, the teaching of theatre arts may be achieved in perhaps hundreds of ways, forms, guises – formal, labeled courses lasting for a semester or a year or even a series of courses that are taught over a period of years; units of theatre arts study within related course offerings; theatre processes used as techniques in teaching related or unrelated courses. Theatre arts can be and should be taught at all grade or age levels. This Monograph is concerned, however, with teaching theatre arts at the secondary level with some application at the junior high and middle school level. Much theatre arts education is taught through the curriculum—extension programs which are plays produced with student actors; all of this work is probably conducted "after-school" on a volunteer basis. Although these programs should be an extension of academic programs and the teacher should receive class load teaching credit for directing and producing a play, the facts indicate that such programs are only slowly gaining the teaching recognition that they deserve. Even though the curricular-extension play productions are for the most part outside the classroom, it must be realized that much teaching and instruction in theatre takes place during and through these activities.

Most of the basic assumptions stated above can be restated in such a way that they become goals, objectives or plan-outlines for the teaching of theatre. And, it is the teaching of theatre with which the remainder of this monograph is concerned. Pursuing the articles of guidance, teaching plans, exercises, and student activities, caution must be exercised—these articles must not be misinterpreted. Each article is only a limited attempt to identify some items in the vast ocean of theatre which might be beneficially taught to students. No item or area is completely investigated or presented; ideas are stated, suggestions are made, and practical activities described, but always with the realization that the biases of thee authors are blatantly apparent and that only the surface of the vast sea of theatre knowledge and learning has been slightly rippled. If there is useful material herein, by all means use it, but do be selective and remain aware that only a beginning is to be found here.

Articles discuss four theatre teaching areas: acting, technology, history, and curriculum-extension play production. Selected bibliographies are scattered throughout; it is hoped that bibliographic entries will be consulted and used to obtain additional ideas which will serve you in more effectively teaching theatre arts to school students.

There are other assumptions which permeate this entire Monograph, assumptions which, perhaps, are obvious and already fully understood. But, these assumptions will be stated to limit misunderstanding.

1. The teacher of theatre must establish an atmosphere in the classroom and in the rehearsal space which is conducive to learning, experimenting, creating, and discovering. In other words, an environment which stimulates and allows learning to occur must be formulated by the teacher.

2. Students learn most effectively and lastingly when they are actively engaged in doing and experiencing. Theatre is unique in the myriad of opportunities it provides for effective student learning.

3. Theatre courses are not excuses for recruiting slave-labor to accomplish curricular-extension programs. There is an academic subject matter which encompasses all aspects of theatre; theatre should be taught as an academic subject.

4. Theatre courses are often offered within the English or Language Arts Department of the secondary school. Theatre does enhance the language arts area by teaching literature exploration, language skills, communication, and self-expression.

THE PERFORMANCE PROCESS

Donna Mavros

PANTOMIME, THE BEGINNING OF A PROCESS

INTRODUCTORY COMMENTS. . .

The term "pantomime" may be defined as movement without words. Usually, with pantomime the teacher sets the foundation for the student's work in dramatics. In other words, it is the beginning of a process. The process very often entails a set of exercises involving movements of one sort or another, and the teacher may use these exercises at his/her own discretion. However, it is suggested that the teacher start with those ideas familiar to the student first and then move on to emotions and eventually characterization. The exercises that follow will aid the teacher in his/her work with the art. Since the student is not faced with the additional challenge of dialogue, which comes later on, he/she should comfortably learn to express himself/herself by using his/her body. The exercises may be used with junior high and high school students. They are listed in a developmental pattern, starting with the simple concepts.

GENERAL GOALS AND OBJECTIVES. . .

Students will develop and learn to use body control—observe exercise of increased grace and expressiveness in student movement and body control.

Students will develop and learn to use the powers of concentration—observe extended attention span, keener recognition of detail, and more in-depth understanding and interpretation of student self, others, and subject matter.

Students will develop and learn to use the powers of observation—observe increased perception, sensory awareness, and sensitivity toward the world surrounding the student.

Students will develop and learn to use the power of imagination—observe increased creativity in exercise enactment, spontaneity in thought and action, and student excitement in employing the imagination.

Students will develop and improve in the use of language arts skills—observe the improvement in reading and writing skills as the student approaches these tasks with concentration, observation, imagination and human understanding.

EXERCISES. . .

Extensive time should be given to each of these activities for imagination to develop. Expect slow starts. Perhaps have them close their eyes for the beginning exercises.

A. **Body control — Simple Exercises**

1. The students are told that next to them stands an imaginary tree with beautiful apples hanging on it. On the floor next to them rests a basket wherein they are to place the apples that they will pick from the tree. They are to pick three aples, each one higher than the last. Stretch for the apples; see the apples they are stretching for and really make an effort for the last and highest one.

2. The students are told to stand up straight. The teacher will tell them that they are wax candles standing on a window ledge. It is morning and the sun is beginning to appear. As the sun touches the window ledge, and ultimately them, they are to begin to melt from the heat. Starting with the tops of their bodies, they should feel this warmth, and very slowly respond by relaxing, one part of their body at a time until they fall limp onto the floor.

3. An imaginary walk. The students are to form a circle. Moving to their right, they are to commence walking. As they move about in this circle, tell them that they are walking on the following surfaces: hot sand, mud, a trampoline, marshmallows, a water bed, spikes, water (ankle-deep, knee-high, waist-high).

4. Working against obstacles. Give them the same directions as in No. 3, but this time tell them as they move about in their circle that they are: walking against a strong wind, walking in a snow blizzard, walking in a heavy rain on a sultry day, walking into an imaginary wall

NOTE: It is important that the students believe in what they are doing for it to appear real. After each exercise, discussion is appropriate. Ask them how they felt, how did their bodies feel, what did they notice about their bodies (tensions, etc.)?

B. **Concentration**

1. Have the students put their heads down on their desks. If possible, have them lie down. Tell them to clear their minds as much as possible and think of only pleasant thoughts. Now tell them to relax their feet, pretending that they are floating up and away. Next, tell them to think of their calves, and thighs. Relax, remove all of the tension from those muscles. Next, the torso, move their shoulders about to remove any tightness. Their arms, now. Allow them to go limp. Perhaps they feel heavy at first, but then light. Finally, the head. Tell them to think pleasant thoughts and pretty images. Silence for a moment. Then, raise their heads.

2. Pass the object. Place students in groups of five or six. They are to stand shoulder to shoulder, facing the class. To the student on one end, give a pencil, and instruct him to pass the pencil to the next person and so on. Tell them the following as they pass the pencil: it is a diamond, a piece of charcoal, a cigarette, a dirty diaper, a baby, a dead mouse.

3. Ball toss. The students are to form a circle. The teacher holds an imaginary ball. He/she instructs the students that they are to toss the ball to each other. The ball will change size and weight as the students are tossing it around; they must respond to the type of ball it is. Suggestions: beach ball, tennis ball, basketball, bowling ball, golf ball, ping-pong ball.

4. Divide the class into groups of four. Tell them that each group is to select a sport to watch. Give them two or three minutes to decide which sport. Then they are to sit and face the class and proceed. The class should be able to guess which sport they are watching by their actions. Afterwards, ask the class how they knew which sport it was, what were the indications? Perhaps repeat various actions for the disucssion session.

C. **Observation**

1. It is wise to instruct the students to start observing people and things about them. Some specific attributes to observe would be: weight, height, color, texture, size, movements (facial and body).

2. Start with a simple action. Instruct the students to re-create the following actions:

   a. sweep the floor
   b. crack an egg
   c. pull taffy
   d. cut and serve a piece of cake
   e. take a picture with a camera
   f. shake rugs
   g. fill a glass with water and drink from the glass
   h. place a stamp on an envelope
   i. dial a phone
   j. put on a shoe, tie it
   k. hammer a nail
   l. saw a board

3. Each of the above (No. 2) can be expanded by adding a problem to the simple action. For example, letter "g," the water may spill over the person's clothes. These could be done in groups with group members helping and criticizing the "actions."

4. Have the students select an animal to pantomime. Using body and facial gestures, they should prepare a simple action for this animal and present it to the class. Discussion may follow. For example, a bear eating honey. Some questions the teacher may ask the class are what specifically told them that this was a bear and not a cat. What gestures (facial and body) convinced you?

5. Have the students choose an inanimate object and give it a personality. For example, a revolving door in a busy hotel. Some suggestions may be:

   a. a vending machine
   b. a refrigerator
   c. a toaster
   d. bacon
   e. popcorn
   f. a cigarette lighter
   g. a camera
   h. a light bulb
   i. an ashtray
   j. an oven

NOTE:
No. 5 is a good transition into the next element of pantomime, imagination.

D. **Imagination**

1. Fantasies. This is an elaboration of No. 4, above. Using an inanimate object, the student is to create a pantomime wherein the object is faced with a problem. This goes beyond the simple personality trait, and it will begin to add some structure to the pantomime. For example, take the revolving door.

This is a busy hotel, and the door is tired from turning around so often, and perhaps grumpy. But now he (the door) sees a heavy man approaching, the heavy man enters and gets stuck. How does the door resolve the problem?

2. Trapped. The students are instructed to create a pantomime in a small area, or in a space of their choice. They are to play people who eventually become trapped in this area. They must decide who they are, how they got there, why they are there, and how they got trapped, and what they are going to do to solve the problem. Tell them not to forget their reactions, feelings while trapped.

3. Select two or three students for the following. The students are to decide who they are. How old they are (child, teenager, adult, old). Where they are (bus stop, newspaper stand, park, airport, etc.) and what they are doing there. Give them an opportunity to plan their work, and have them present it to the class.

SUMMARY. . .

What has been presented serves only to get the teacher started, while he/she reads and peruses various texts devoted to pantomime. Pantomime is a vast field of knowledge. The beginning teacher only hopes to instill an appreciation for the art form, and to teach the basic rudiments of the art, so that the students can utilize effectively those powers common to all humans — body control, concentration, observation, and imagination.

IMPROVISATION, NOT AN END, BUT A CONTINUATION

INTRODUCTORY COMMENTS. . .

The previous section dealing with pantomime emphasized movement without dialogue. The keys to pantomime are observation and concentration. Hopefully, students are more aware of their senses by now, and are aware that their imagination is a workable, useful facet of their personality which is best stimulated when they relax and carefully use their powers to observe and concentrate. It is necessary to bear in mind that theatre and acting, per se, should be taught in order, by taking the necessary sequential steps that lead a student to the ultimate goal – characterization. Therefore, improvisation is the next step in sequence. Simply defined, improvisation is the creation of a situation in which characters speak spontaneously. The teacher should be aware of the fact that the moment dialogue is added the students will face an additional challenge. They may not respond immediately with creative conversation. Don't worry. Guide them by reiterating their success in pantomime, by reinforcing the ideas of imagination and concentration. Tell them that actually their work in acting will be easier now, for the element of dialogue will strengthen their physical movement and clarify their mental process.

The exercises which may be used with junior high and high school students will provide some material to start. They are simple improvisations based on situations.

GENERAL GOALS AND OBJECTIVES. . .

Students will develop further and learn to use more sophisticated skills in employing the power of concentration—observe the student's increasing ability to create and maintain an improvised character in a given situation.

Students will learn to recognize and to cope with varied peer relationships through spontaneous interaction—observe the increasing ease with which students react to improvised and spontaneous situations created in the classroom. The reaction will become increasingly social, understanding, emotionally sound, and intellectually reasoned.

Students will develop further and learn to use more sophisticated skills in employing the power of imagination—observe the creation of increasingly detailed, original and perfected improvisations of the student.

Students will develop self-confidence and reliance—observe the increasing ease with which the student can perform in solo situations—free of inhibitions, confident in ability, well-prepared, controlled, and imaginative.

Students will further develop and improve in the use of language arts skills—observe the student's ability to expand the understanding of literature through his/her ability to exercise concentration, imagination, and improvisation techniques. Since improvisations have a beginning, middle and end, the student should translate this understanding into structural study of literature and the actual construction of writings and communications.

EXERCISES. . .

A. **Instructions:** Together, you and your partner will choose a situation where there are opposing lines of interest and where the two of you can play yourselves. Quickly choose a scene that will involve action, conflict and dialogue. Keep the basic scene simple. The following are suggestions:

   a. Two of you are in the family room at home. One of you wants to clean up the clutter; the other is lazy and tries to prolong the cleaning job.

   b. Two of you are hanging a picture. One wants the picture above the fireplace. The other wants it put on the wall.

   c. Two boys are trying to decide what to do after they graduate. One thinks they should both go to college. The other boy thinks they should join the Army.

   d. A girl is at a party and a boy attempts to make friends with her. She doesn't think she should accept a date with him because she has just met him. He is determined to get a date with her.

   e. One of you is packing a suitcase, determined to leave home after a fight. The other thinks you are foolish and attempts to keep you from packing.

B. **Instructions:** Divide the class into groups of four or five for the following improvisations.

   a. You are a group of people in a subway. It is six o'clock in the evening. In the center is a newsstand at which newspapers, candy, etc. are sold. The woman who runs the newsstand has been in the neighborhood for many years. She knows the passengers who ride regularly, and she is interested in their daily lives. Decide on who you are going to be - a secretary, a businessman, a cleaning woman, a policeman, a teenager, a stranger in town, etc. Then let us know all about you through your conversation with the owner of the newsstand, while you are waiting for the train.

   b. There is a spring rummage sale in an empty building downtown. There is an antique dealer who has hopes of finding something valuable. There is an old woman who wants woolens for a braided rug she is making. There is a costume chairman looking for interesting items for the university play. There is a poor woman looking for clothes to outfit her three boys, and there is the salesperson.

   c. There is a young man picking up his date for the first time from her parents' home. The characters

are: young man, his date, her mother, her father, and her aunt, who is visiting.

d. There is a group of people waiting at an airport for their plane to take off, but the flight will be delayed until the plane can be repaired. The characters are: ticket agent, business executive (who has an important appointment), model (flying to New York on her job!), orphan (on his way to meet his foster family), and a college boy (going back to school).

e. Your choice.

For the above improvisations, the students should decide the basic step-by-step organization (action). Time should be given to discussion with the class on how to develop this organization. They should think of how the scene will end. Imposing a time limit on these scenes is a very good idea. Five to eight minutes would be the suggestion.

C. **Additional projects for situations:**

a. Select newspaper human interest stories. In groups, supply the necessary characters for the action. Understand the story, analyze the situation, then improvise a scene built around the printed story.

b. In groups, build a scene around a historical event. Be sure your story has dramatic value, a clearly defined plot, and a climax.

c. Select a picture from a magazine or a reproduction of a famous painting that shows an interesting-looking person. Analyze that person or persons in light of what you see in the picture. Create the situation in a scene for the class.

d. Select one student. This student has a specific person and action in mind. By himself/herself, he/she goes to the center of the room and improvises long enough for classmates to distinguish who he/she is and where he/she is. As soon as another student sees an opportunity to add on to the improvisation, he/she is to enter into the scene and create dialogue. Two or more students may then add on.

Situations are a good way to begin improvisation. Once you feel that your class has spent enough time with situations, you may proceed to another way of motivating improvisations, that is, using objects. Suggestions follow:

A. As the teacher, bring in an interesting object to the class. This object may be a hat, stick, chimes, a candle, etc.; place it on the floor or table in the midst of the students where they can all see it. Let them look at it for a few minutes without saying anything. Then ask them the following questions: Try to think of a story about the object. Where did it come from? How did it get here? What does it make you think of? Who owns it? Each of you have a story to tell. Tell it. Then select all or some of the stories, time permitting, and improvise the situation.

B. Next, have each student bring in an interesting object. Have the class select the four most interesting objects and follow the same discussion procedures. Follow up with improvisations.

C. Pieces of clothing may also be considered objects, and provoke the imagination for wonderful characters.

Once the class is comfortable with improvisation, it is wise to challenge their concentration and imagination further, by making the situations more difficult. The following are suggestions:

A. Divide the class into groups of three. Each group is given a series of words (select below). Using their combined imaginations, each group is to create a strange situation in which these three words play an integral part as important objects. The scene should involve movement. Plan a basic sequence of action; the scene should run 4-5 minutes. You may play yourself or a different person in the situation.

a. toothbrush - horse - earring
b. paper clip - telephone - baked potato
c. pizza - Duke - typewriter
d. lamp - rifle - zipper
e. rug - Zebra - rosebush
f. paintbrush - parsnips - dishwasher
g. trumpet - sea shell - tractor
h. aspirin - diamonds - cactus
i. cookie jar - snow shovel - swimming suit
j. doorknob - newspaper - monkey
k. spoon - dice - bathtowel
l. patio - haystack - elevator
m. mink coat - shovel - toaster
n. your choice

B. Another type of improvisation is to call two students up to the front of the classroom. To one student you whisper a phrase, to the other student you whisper another phrase. For a moment each student is to think of the possible situations that could grow from this phrase. After a moment, the first student begins. The following phrases are suggestions:

1. (a) You're late. (b) I know. I couldn't help it.
2. (a) I understand. (b) I thought you would.
3. (a) I have something to give you. (b) Really?
4. (a) Stay away from me, just stay away from me. (b) Well. . .
5. Your choice.

Improvisation can provide your students with much fun and meaningful activities. As a basic principle, I would urge that no exercise be assigned without a set of given circumstances, however, brief they may be. When? Where? Who? (Which roles the actors are playing, either as themselves, or others). What? (What activities are they engaged in), and Why? (Identify being they sought). Always use

discussion as the vehicle into and out of improvisation. Start simply with groups and not individuals. This will help alleviate the self-consciousness of individuals. Encourage the students to use themselves and any objects, real and imagined, as support for the activities. In other words, the structure of the scene is not the whole improvisation. The characters, the action (movement), the structure, and the imagination comprise the whole of the improvisation.

SUMMARY

Improvisation is a necessary steppingstone in the acting process. If used properly, in the early stages, it gives the student-actor a firm base for characterization, utilizing the important elements of concentration and imagination. In the classroom, try never to let the improvisation get too long. Once the student has achieved the purpose set forth in discussion beforehand, then cut it off. Don't allow the students to think that the process of improvising is an end in itself. They must use the process only as a tool to help themselves relate to other actors around them. They will learn to follow their impulses, structured within the framework of the scene.

CHARACTERIZATION-STEPPING INTO AND OUT OF YOURSELF

INTRODUCTORY COMMENTS. . .

We are about to embark on the most crucial part of acting - characterization. This section is devoted entirely to exercises, because students need the constant practice and guidance as they learn to step out of themselves. Before we begin, let's start with a few opening remarks about the actor as he/she creates what is called the "double role." The term "double role" implies that the performer is both actor-as-character and actor-as-actor. If a student is to play with conviction, he/she must maintain an imaginative belief in what the character is doing, feeling and saying. When not speaking in character, he/she should think as the character would think and listen to others as the character would listen in that situation. Concentration is the key here. Concentrate within the character and try to satisfy his/her desires.

Indeed, this is easier said than done. Let's take the following as an example of what is meant. On stage, there appear three characters – a waiter, a society matron, and her niece. The place is a restaurant. The women have called the waiter over to their table. The dialogue indicates that the waiter is impatient with the women as they try to make up their minds. During his silence as he stands at their table, the actor portrays a man bothered by silent thoughts, as he listens with half an ear to the ladies' request. The actor portrays the waiter both vocally and physically.

Many amateurs lose concentration on stage when they are silent. What does this show the audience? One time the audience sees the waiter, and then, one time, the audience sees the actor playing the waiter, but loses the belief that the character, the waiter in this case, is on stage any longer. Therefore, student-actors must concentrate during dialogue and during periods of silence as well to maintain believability on stage. The character and the actor must work together with precision. Let us attempt, now, to achieve this fine-line precision.

GOALS AND OBJECTIVES. . .

Students will develop further and learn to use more sophisticated skills in employing the power of observation—observe growing student concern for detailed awareness of surroundings which can be translated into expansive characterizations.

Students will sustain and add dimension to the powers of concentration and imagination—observe student maturity as realized in complex characterizations.

Students will strengthen sense recall—observe student emotional and intellectual sensitivity to surroundings as revealed in characterizations created out of personal experience, knowledge, and observation.

Students will develop varied and mature emotional responses—observe student ability to empathize, feel for, and recognize personal commonalities in varied characterization situations.

Students will increase skills of analysis—observe student concern for arriving at a complete understanding of and acquaintance with various characters. The student will achieve this by learning to answer and formulate questions of analysis.

Students will learn to command and use the stage —observe the reliance upon body control, concentration, imagination, and social relationships by the stu-

dent as he or she learns to move about on and use creatively the stage.

Students will expand and become more proficient in the use of language arts skills—observe the perceptiveness in literary analysis, conciseness of expression, and total understanding and application of related communication skills.

EXERCISES. . .

A. **Developing Observation. .**

As an actor, it is the student's business to portray human beings on stage. It is safe to assume that students have limited personal experience or knowledge to play well all types of people. Therefore, frequent observation of numerous individuals will add to their acting background.

This is an overwhelming task for the beginning student. Watching people does not mean that they are observing them. They will eventually learn to concentrate, to scrutinize, to empathize, to become accurate—all facets of observation. A few beginning exercises will help.

NOTE: All exercises in this article may be used for junior high and high school students.

1. Choose a simple action that can be practiced at home. Be sure that there is an object involved. For example:

   a. crack an egg into a bowl and beat the egg.
   b. scrub a bathtub
   c. make a bed
   d. take a picture with a camera
   e. play a musical instrument
   f. cut and serve several pieces of cake
   g. pick up shag rugs and shake them out, then put them back on the floor
   h. iron a shirt
   i. saw a board
   j. sew on a button
   k. your choice of a simple action

   Follow up with discussion. Analyze the movements. Discuss the preparation, the initial movement, the following action, and the completion. The next exercises increase in difficulty.

2. Do the mirror exercise. Divide into pairs of A and B. Face each other, looking directly into your partner's eyes. Partner A starts with slow movement of arms, hands and body, as though he were under water. B is the mirror and must reflect exactly A's movements and expressions. Try again, but reverse roles this time.

3. Select a particular age group - childhood, teenage, middle age, old age - and observe the movements of that particular group. Think of full body movements (head, torso, hands, etc.), also, decide if the age group moves with any particular sense of rhythm. Could you give or find a beat to indicate this age group? Do so, find a record. Bring it to class and act out the age group to the rhythms of the music.

4. Go to a park, or a hotel lobby, or an airport and sit on the side, quietly observing the people as they go by. Try to select one person in particular and carefully scrutinize his/her movements, and gestures. Ask yourself why this particular person caught your eye. Why does this person behave this way? What does he/she do for a living? Does he/she have a family? Etc. When you return to class, act out the character you have observed and discuss this character with your teacher and/or classmates in small groups or with the entire class.

   These suggestions only scratch the surface; make sure that you consult books on acting to further develop the powers of observation. (Check with the bibliography included at the end of this section.)

B. **Sustaining Concentration. .**

Concentration is important during preparation work, but it is imperative in actual stage work. The actor guides the audience as he performs. When he/she concentrates on an object for instance, the audience does the same.

A further explanation of this point would be: A man gazes up into the sky. Sooner or later passers-by will do the same. This level of concentration involves self-discipline. The student must get into it, so to speak, not only as an actor but as a person. He can start at home, by concentraing on his studies, for example. Finding the best way for him to study (environment) (time) and sticking to that method will help him develop self-discipline. His concentration should also strengthen because he has tried to eliminate distractions. The same effort should be spent with his character on stage. Some exercises follow:

1. Have the students sit in a circle. Starting with yourself, give your first name and a funny last name. For example, Donna Dump. Then proceed to your left, have the next person, a student, repeat your name and give his. For example, Donna Dump, Gretchen Goblin. Move around the circle until each student has gone through the process of repeating the names of the people before him and adding his own.

2. Play the game called "concentration." Again, the students sit in a circle. Starting with you, count off from one one. The students are then to slap their thighs, clap their hands, and snap their fingers, first the right hand, then the left. As they snap the right hand, they are to say their number, and as they snap their left hand, they are to say someone else's number, thereby creating a unified rhythm. The person who makes a mistake must drop away from the

group, and the game continues from that point, eliminating the number of the dropped person.

3. With a partner, the student will start an argument involving both of them. They are to talk simultaneously and without pause, each developing and keeping his/her mind on his/her own reasons.

4. Divide the class into groups. Each group is instructed to watch a movie. They are to decide whether the movie is sad or happy, or a mixture of both. Give them a few minutes to discuss this. The scene does not need any definite plot. Tell them to concentrate only on the emotion.

5. They may do the same by watching a sport.

Consult the bibliography for additional ideas.

C. **Strengthen Sense Recall. .**

Sense recall is the actor's ability to re-experience past sensations. For example, do you remember the last time you enjoyed a piece of cake? What did it taste like? How big was it? Did you get the frosting all over your hands when you picked it up? Let us say, further, that the student-actor has to recall a piece of birthday cake as part of a scene. The above questions would help him during rehearsal, so that when he is performing, the sensation of eating the birthday cake would be real for him and the audience as well. The senses that need developing are: tasting, hearing, touching, smelling, and seeing. Consult **Group Theatre** by Brian Clark for specific exercises related to the senses. This book and others of interest are listed in the bibliography.

D. **Developing Emotional Response. .**

This is considered the most crucial aspect in the actor's craft. Since it is so crucial, it has been the subject of scholarly thought for many years. However, you will find that the scholars differ greatly on the achievement of emotional response. Stanislavski, of the Moscow Art Theatre, believed that the actor should concentrate on the thoughts and inner psychological workings of the character. Stanislavski also stressed the need for a disciplined voice and body, but his early followers only emphasized the internal aspect. Consequently, "the Method" is frequently identified with the idea that if you know your character's thoughts, the proper vocal and body expression will follow. An opponent to this internal approach was James Lange, whose theory teaches us that certain body positions, when taken, will automatically result in a similar or corresponding emotion. For example, if you let your shoulders slump forward, and allow your head to drop slightly, with no expression on your face at first, the emotion of sadness will follow. As a teacher, you may find the middle-of-the-road approach the best for you. The value we extract from these two men is that effective emotional response depends upon both internal and external development. Three basic steps will help you achieve this: 1) recalling a past emotional experience; 2) transferring the recall to your character's part; and 3) building your response and action for performance before an audience.

Step one means that when students work on an emotional scene, they should recall a similar emotion that they experienced in the past. For example, let us say that a particular scene of **Odd Couple** between Felix and Oscar involves the emotion of anger. The student actor is doing fine until he comes to this particular part in the play and he is not conveying a believable degree of anger. At this point, teachers have been known to side with Stanislavski, and "side coach." In other words, the director prods, stimulates, and coaxes the mind of the actor to feel anger. For example, tell the student-actor that the character playing opposite him dislikes him, thinks he's ugly, useless. Or, and this may be safer for the other character, try to make the student-actor angry at you. Talk with him afterwards, ask him how he felt, what had he noticed about his body, did he tense up, did his face convey an expression, if so, what kind of an expression? Then tell him to lock that feeling up in his mind and store it for future use.

Notice, I said to "feel" anger, I didn't say dwell on being angry. The student-actor should think of the immediate emotion, build into the emotion, and convey that. What caused the emotion and how are you going to handle it are the pertinent questions here.

The above is a blend of steps one and two, so let us proceed to step three - building your response and action for performance before an audience. It is at this point that the external qualities come into play. If you are rehearsing a play, this comes deep into the rehearsals. Fortunately, we are not stick figures capable of only saying what we feel. We have the capacity of showing what we feel. The cliche, "a picture is worth a thousand words," is valuable here. Oftentimes, we don't have to say anything to show anger, we can show it with our bodies. We don't have to tell people that we are happy, if we are. Our bodies show it. So, too, the actor must show the emotion he/she feels in addition to expressing it. For the beginner, this may be difficult, and he/she may establish for himself/herself "pat" body gestures that express certain emotions. Forbid him/her from doing this. Emotion expresses our inner selves, and is conveyed externally, bodily, just as well. Perhaps using a videotape machine may help the students by watching themselves after they have played a scene. Whichever you choose, it is important to instill in the student-actor that emotional recall is as natural as getting up in the morning, and if they concentrate on, not necessarily how they do it, but why they do it, this process will take less time to achieve. Some exercises follow: (Handle this delicately).

1. Recall from your own life a situation where you felt a mingling of emotion; joy and sorrow, anger and

BASIC POSITIONS FOR THE ACTOR ON STAGE

FULL FRONT
(AUDIENCE)

PROFILE
(AUDIENCE)

THREE-QUARTER FRONT
(AUDIENCE)

ACTOR PLACEMENT

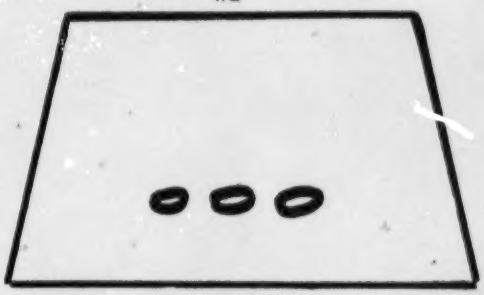
WHEN MORE THAN ONE ACTOR IS ON STAGE

#1

(AUDIENCE)

The "triangle" — very good for ensemble staging. The above illustration indicates close placement of the actors on the stage; the "triangle" principle is very flexible, and a creative director uses it many ways.

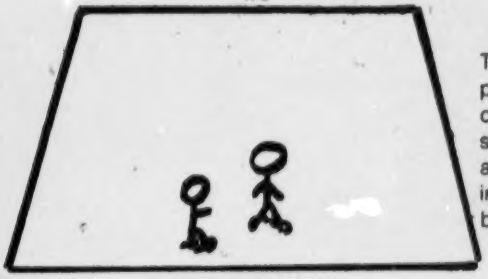
#2



(AUDIENCE)

The above illustration indicates "poor" actor placement on stage. As a director, avoid placing actors in a straight line.

#3



(AUDIENCE)

The illustration indicates another example of "poor" actor placement. This is called, "upstaging." Simply defined, "upstaging" is placement of one actor above or upstage of another actor, forcing the "downstage" actor to turn his back on the audience.

fear, love and hate, etc. Create a situation containing the mixed emotion that you recalled and improvise a scene around it.

2. Pick an emotion and improvise a scene where the emotion is the center. Suggestions: revenge, curiosity, indecision, coldness, pain, boredom, fatigue, happiness, sorrow, relaxation, etc.

Follow up with in-class discussions about the feelings of the audience, and the believability of the student-actor.

E. **Analyze a Character. .**

One of the reasons why a family lives in harmony or disharmony, if you will, is because each person in the household knows the other person very well. Moods, anxieties, pleasures, tastes, the sounds of footsteps are familiar characteristics to the members of a family when they consider each other. A mother, oftentimes, says, " I know my boy inside and out." A student-actor should be able to say the same thing about the character he/she is portraying. The following guide may be used as a format by the teacher in helping a student-actor analyze his/her character:

Internal aspects -

Background. What can you discover about his/her family, environment, occupation, education, interests, and hobbies?
Mental characteristics. Is he/she intelligent, clever, dull, slow, average?
Spiritual qualities. What are his/her ideals? What is his/her belief, ethical code, religion? What is his/her attitude towards other people and towards life?
Emotional characteristics. Is he/she confident, outgoing, happy, poised? Is he/she sullen, confused, nervous, cynical, timid? What are his/her likes and dislikes? How does he/she respond to other people? How is his/her temperament similar to yours? How is it different?

External qualities -

Posture. Is it slumped, stiff, relaxed, attractive? Does it suggest timidity, awkwardness, grace?
Movement and gesture. Does it convey poise, nervousness, weakness, strength? Does he/she walk with a stride, shuffle, bounce? How does his/her movement indicate age, health, attitude?
Mannerisms. Does he/she bite his/her nails, clear his/her throat, keep his/her hands in his/her pockets, chew gum, scratch his/her head when he/she thinks?
Voice. Is it pleasant, high-pitched, resonant? Does he/she have a drawl, twang or dialect?
Dress. Is his/her appearance neat, casual, sloppy, prim, clean, dirty? Are his/her clothes in good taste, flashy, fashionable?

Characterization is a demanding job. All of the above should not overwhelm the student-actor. He/she should relax into his/her character. The above checklist is just to help him/her think of the character in different perspectives. One good exercise that may follow all of this may be:

1. Select a play for group or individual interpretation. (Perhaps the one you choose to do that particular school year.)

2. Considering your selection, who are the characters most important to the story? Choosing one of them to portray, invent an improvisation which will show the following characteristics:

   a. How the character is repelled by someone, or how he/she reacts to a disliked situation.
   b. How the same character is attracted to someone or something, or responds to a situation he/she enjoys.
   c. Detect the major motivation of the principal characters in the play.

3. What can you draw from your memory of emotion (recall) that will provide an emotional foundation for the role?

4. What makes the character do what he/she does? Select a scene which best shows your character's attitudes and present it to the class.

CONCLUDING STATEMENT. . .

Volumes have been written about characterization. It would behoove you to gather some of these texts and broaden your base of knowledge. I have given you the very merest of basics. Obviously, the study and exercises of pantomime and improvisation are building toward the performance process. These preparatory units should be developed, discussed and used with the students. Pantomime, improvisation, concentration, and imagination exercises can be used by the students as warm-up exercises preparing them for characterization study and portrayal.

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DESIGN AND TECHNOLOGY IN THEATRE

INTRODUCTORY COMMENTS

Teaching scene design and construction, lighting and costuming can and should be accomplished on both the junior and senior high school levels. Students need to be acquainted with the basic principles and elements of scene design, set construction, lighting, and costuming as a means of creating the visual elements of a play. Additionally and importantly, these elements help to unify a dramatic production. The study of design and construction for the theatre has practical application in other aspects of living, for the concepts of design and the skills of execution are useful in numerous occupations, avocations, and artistic self-expression.

The difference between teaching design and technology to the junior and the senior high students lies in the material chosen to use as a basis from which and within which the skills are taught. On the senior high level, a more sophisticated type of material may be used. At either level, the teacher should work toward the goal of teaching various styles of design for the varied types of stages*, once a foundation of understanding and perception has been established and developed.

*Styles of design and types of stages are listed at the end of this article.

GOALS AND OBJECTIVES–

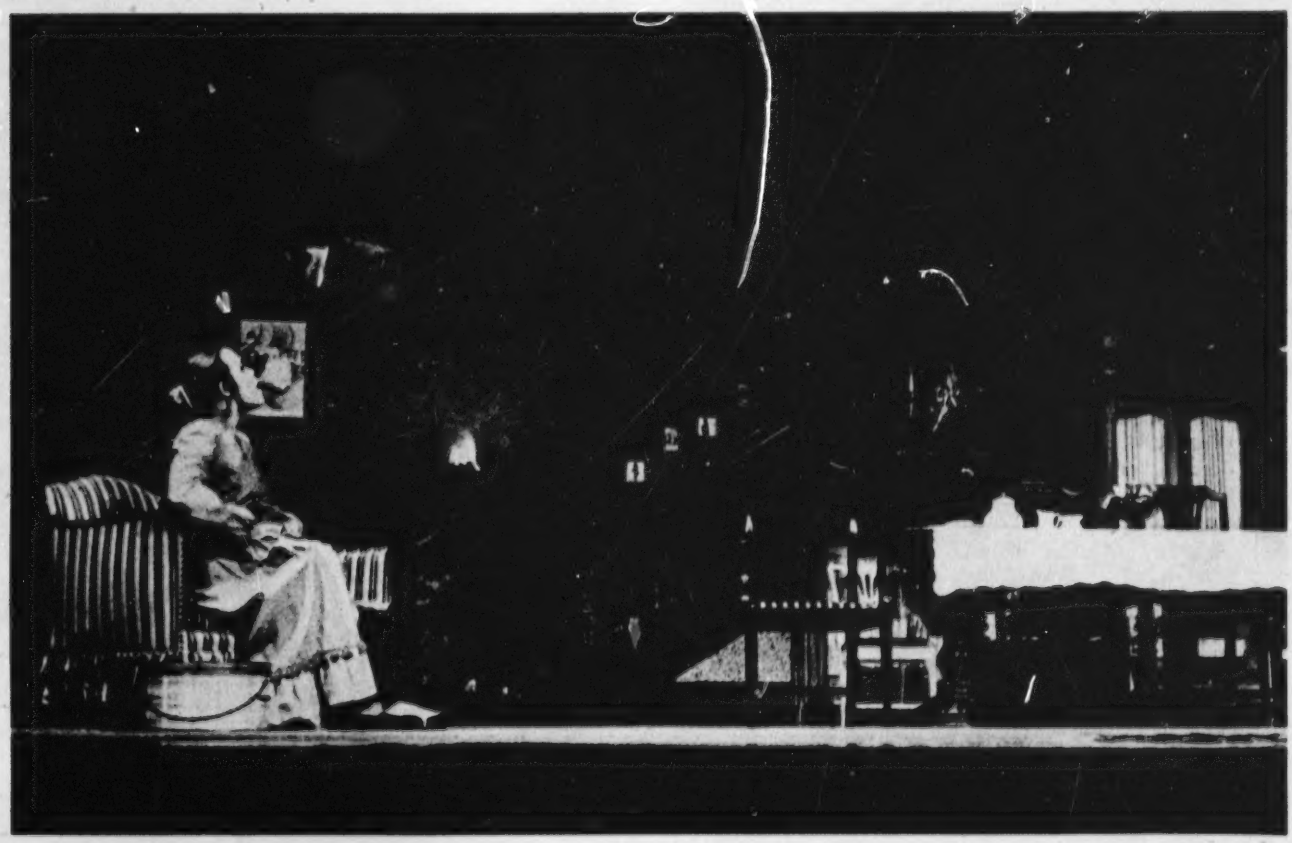
Students will demonstrate a practical knowledge of the basic elements of design: color, line, mass, etc.– observe student ability to identify the elements in various artistic designs and later to apply the principles in personal renderings.

Students will demonstrate an understanding of play analysis, both theatrical and literary–observe the student reading plays and detect the ability to discuss points of analysis–author's intent, total construction, character relationships, plot line, interpretation, and demands of technology.

Students will demonstrate a practical knowledge of the principles and elements of set design and construction–observe the student creations of plans, drawings, models, and actual construction work, where possible.

Students will demonstrate a practical knowledge of the principles and elements of stage lighting–observe the student creations and applications of fundamentals through the completion of various lighting projects.

Students will demonstrate a practical knowledge of the principles and elements of stage costuming–observe the student creations and applications of fundamentals through the completion of various costume projects.



EXERCISES AND PROJECTS FOR THE STUDY OF DESIGN

Giacomo R. Leone

Students should collect a folio of pictures—paintings, interior decoration designs, interiors, exteriors of buildings, scenes from nature—which will be examined and discussed in terms of design elements: color, line, mass, space, texture, rhythm, order, etc.

Students should construct a color wheel by using crayons, paints, pencils, or color swatchs to demonstrate understanding of color principles and relationships.

Students should construct a "line" chart—a prepared display of various lines showing significance and emotional impact of line.

Students should collect various samples of textured materials in order to examine and study the impact and effects of texture on the total design.

DISCUSSION, EXERCISES, AND PROJECTS FOR THE DESIGN OF SCENERY FOR THE STAGE

Giacomo R. Leone

Students should select a play, which is approved by the teacher; analyze the play to the satisfaction of themselves and the teacher; and acquire some knowledge of the basic needs of a play director and actor. (Possibly for the initial study and the first design attempts, groups of students could work on the same play.)

- The student should read the play a number of times for its overall content and make notes on the required settings needed.
- The student should discuss the play with the teacher and class, making certain that he/she has a clear-cut idea of the settings required. Try to evoke student impressions of the style, color and size that might be employed to help the set fit into the concept the student has of the play.
- The student should reread the play and make detailed notes concerning specific physical needs, such as: entrances, levels, doors, windows, possible areas for action, and special effects. The student should include in the list anything that an actor actually uses (such as a window which actually opens).
- The student should have his/her notes checked by the teacher who will make certain that everything needed has been included. The teacher should discuss economy of design, while maintaining style of the design, with the student so that a clean set may result from this basic idea.

Once each student's play analysis has satisfactorily progressed to this point, a more detailed discussion with the class concerning the elements of stage design is necessary. Up to now the students have been getting a frame of references from which to build. It is best to begin with a realistic (interior) design. Such a design contains the fundamentals which can later be applied to the other styles. For the purposes of instruction, a realistic interior is the easiest to teach, since all students can easily understand a room designed for the stage.

First, the teacher should cover the fundamentals of scenic design—the functions of a set, the aesthetic qualities of a set, the utilitarian qualities of a set, and the requirements of a set. The student will then demonstrate an acquisition of this knowledge of the fundamentals of design through the construction of a series of plans and a model set which demand the application of the fundamentals. (A brief discussion of the fundamentals of stage design is herein included. However, the bibliography includes a number of books which go into much greater detail.)

1. Discuss with the class what a stage setting is and what its purposes are. Hopefully, a number of the elements listed below will come up in the discussion, making the lesson come from the students, rather than from a lecture-type situation.

   A stage setting, broadly defined, includes everything that helps to establish an environment for the actor and gives unity to a production. This includes costumes, scenery, properties, and lighting. Narrowly defined, in a technical sense, a stage setting includes the elements of scenery – drops, flats and walls, platforms and levels, and three-dimensional units (plastic pieces).

   The design should be functional, and help reflect the author's intent through the use of color, line and style. It should help to establish and provide a believable environment for the actors.

Functions of a set

1. A set provides a unifying background for the actors and the stage action.
2. It conveys a character's personality, or the theme or mood of the play through design and color.

Aesthetic Qualities of a Set

1. A set is the visual unity of a play which is the result of the various effects used to create it.
2. A set should be original – avoiding copy.
3. A set should visually represent a thorough analysis of the play.
4. A set should fit the interpretation of the director, and say what the author intended to say. This is achieved through a careful analysis.

Utilitarian Qualities of a Set

1. A set must be useful for the actors and the director, offering a number of levels (if possible), and a minimum of three large acting areas. It must provide for ease of movement (actor's) and sufficient room for the handling and use of properties - stage and hand.

2. A set should be fairly easy to illuminate effectively.

3. A set should be a good background for the actors and costumes.

4. A set should be easily and quickly moved so that the shifting of sets (when necessary) does not hamper the timing of the play.

Requirements of a Set

1. A set should make the time and place of the play evident.

2. A set should be done in good taste, pleasant to look at, and expressive of the interpretation and mood of the play.

3. A set should be simply done, adding those embellishments which add to the total effect without becoming distracting.

4. A set should create an atmosphere.

5. A set should fit the physical plant in which it is used so that its functions could be used to their best advantage.

6. A set should be strong, light, usable, safe, and effective.

7. A set should be easily and quickly constructed.

8. A set should be compact for easy storage.

9. A set should be capable of being taken apart and portions (flats) reused or/and altered.

10. A set is usually built in one place and used in another. It is composed of flats temporarily joined together for short periods of time.

11. A set is usually finished on one side.

12. A set is as well constructed as possible and as inexpensive as possible.

II. When the theories of set design elements are covered to the satisfaction of the teacher and the student, the lesson could be evaluated either through discussion, performance, or projects requiring the application of the elements. Various projects which test the application of the elements of design are listed below:

Before the projects are begun, a detailed drawing of the facility to be used, whether hypothetical or actual, should be drawn so that the limitations (sight lines and actual useable space) are established. Students can do this drawing in addition to the other project drawings, but it is probably wisest to give the limitations to the students, since an additional teaching unit would be required to teach the skills required for such drawings. (The texts in the bibliography have detailed instructions for sight line drawings.) If the actual dimensions of the school stage are not particularly ideal or useable, the following hypothetical situation might be useful: a procenium stage with a thirty-nine (39') foot opening, with good sight lines if the set is kept within an area created by an angle of 60 degrees from the downstage sides of the procenium. (Illustration 6)

Ground Plan (Illustration 1)

A ground plan is an aerial view of the stage setting drawn in two dimensions, incorporating the aspects of good design within the functional requirements of a set, such as good sight lines. It indicates the placement of walls, doors, windows, levels, furniture and stage props, and the backstage areas and masking units. It is drawn to scale.

A ground plan can be duplicated with masking tape on the floor of the stage. This taped ground plan gives the director and the actors a two-dimensional environment which can be used very early in rehearsals. Furniture and stage props may then be indicated by folding chairs, tables, etc., until the actual pieces are available for use.

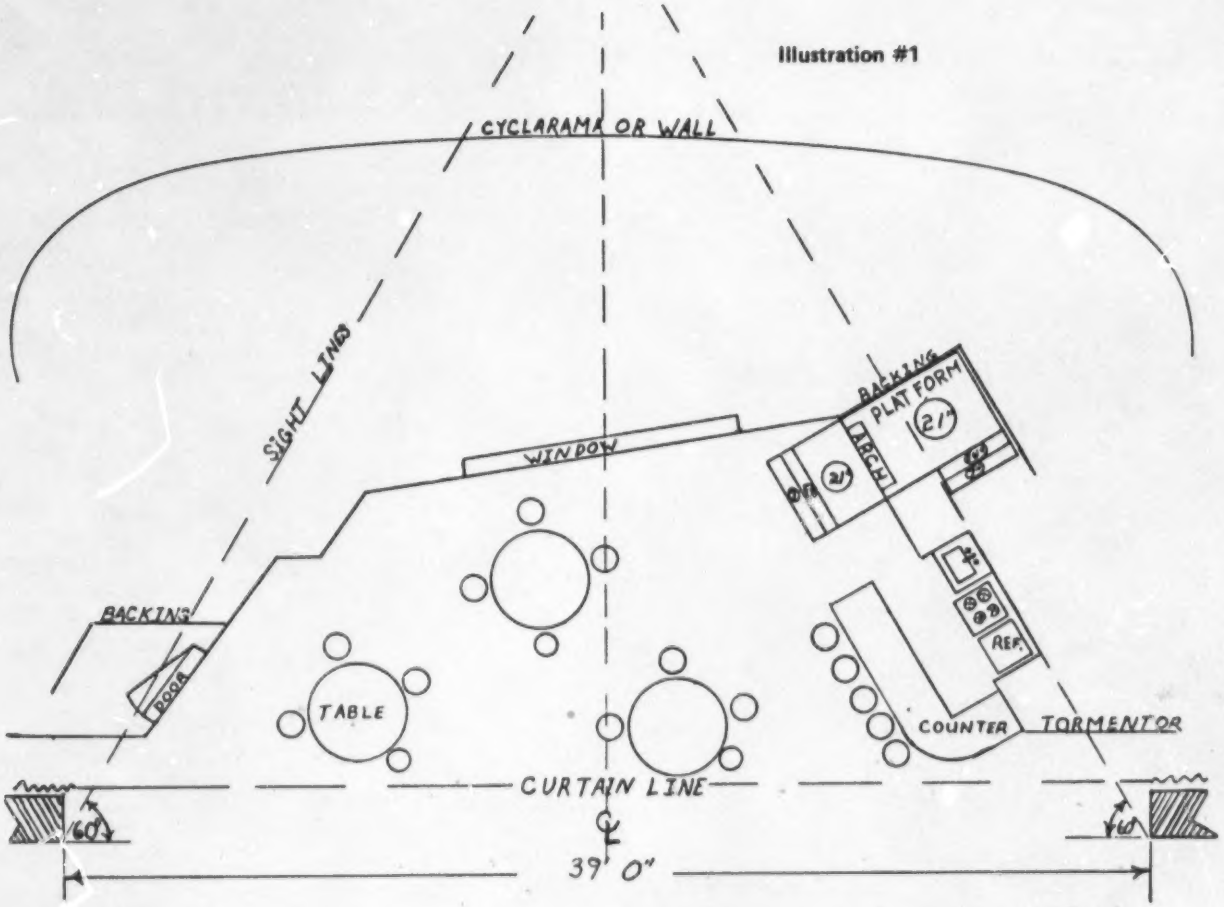
Model Set

Once the ground plan is completed (in a scale drawing) the model set can be made. The model set is a three-dimensional representation of the set. The walls and furniture may be made of cardboard or poster board, but balsa wood functions ideally for these, and is highly recommended if the cost is within the established budget.

Process: The ground plan is duplicated on a flat piece of cardboard or plywood. The walls are then cut to scale and glued into place. Before the walls are put in place, the doors, windows, or any other details are made on the individual wall units. Then, the levels and set pieces are made and glued into place. Finally, the furniture is either made or acquired (if the proper scale is available). The furniture is temporarily placed in the proper positions.

Scale: For ease of construction and ease of reading (plans), a scale of ½" = 1'0" is suggested. Paper approximately 18" x 24" will accommodate the ground plan and working drawings, as will a piece of board (for the model) of the same size. A scale of ¼" = 1'0" can be used. Then the plans will fit on a

Illustration #1



piece of 8½" x 11" typing paper. This ¼" scale in scenery is too small to use for the model.

Once the walls, levels, doors, etc. have been put together and the setting is seen, a second discussion of appropriate color and patterning or texturing should take place, giving particular attention to detail - painting, fabric and furniture, always keeping in mind unity of production and the costumes.

The model set is painted to appear as one would wish it to appear under stage lighting. Depending on the amount of time, the equipment available, and the degree to which a teacher wishes to go into the technical aspects of production, a unit on stage lighting can be taught.

Working Drawings (Illustrations 4,10 – See Flat Construction article)

Once the model is made, the working drawings can be made. This step may be taken before the model is built, as a check of the ease of construction of the flats required. Some very creative ideas cannot be executed by novices without a good deal of technical knowledge. It is up to the teacher to decide if he is going to concentrate on design (creativity) or construction (technical plans).

APPENDIX TO DESIGN

Types of Stages (Illustration 2)

1. IN-THE-ROUND or ARENA is a stage which relies on small pieces of scenery and may use a decorative floor. The audience surrounds the stage on all sides.

2. HORSESHOE OR THRUST STAGE is a stage similar to the Elizabethan stage, which may employ one wall of scenery on the rear wall, and which is surrounded on three sides by the audience.

3. PROSCENIUM STAGE is a stage which employs a rectangular opening through which the audience (which is seated in front of the opening) views the play. This type of stage will facilitate many types and styles of scenery.

Illustration #2

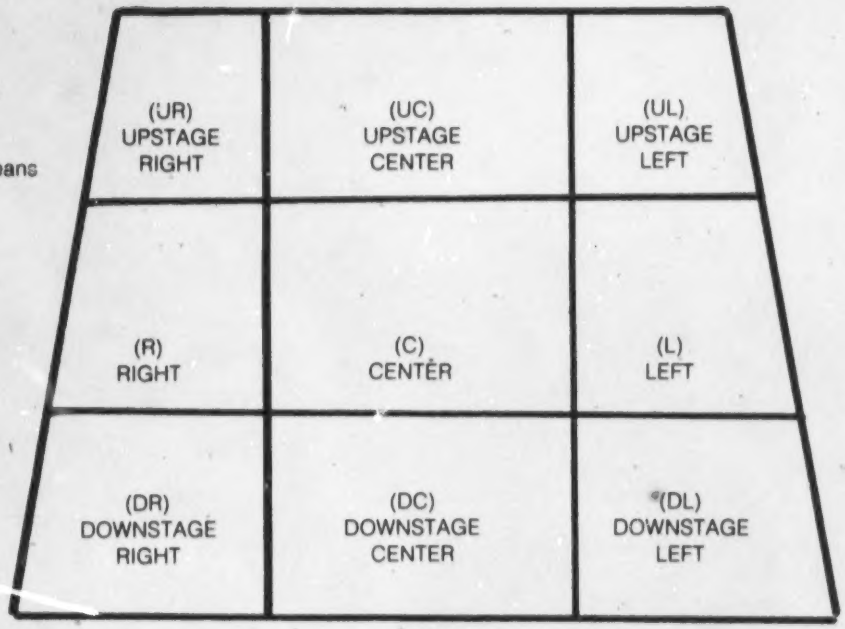
STAGE POSITIONS

UPSTAGE — means away from the audience.

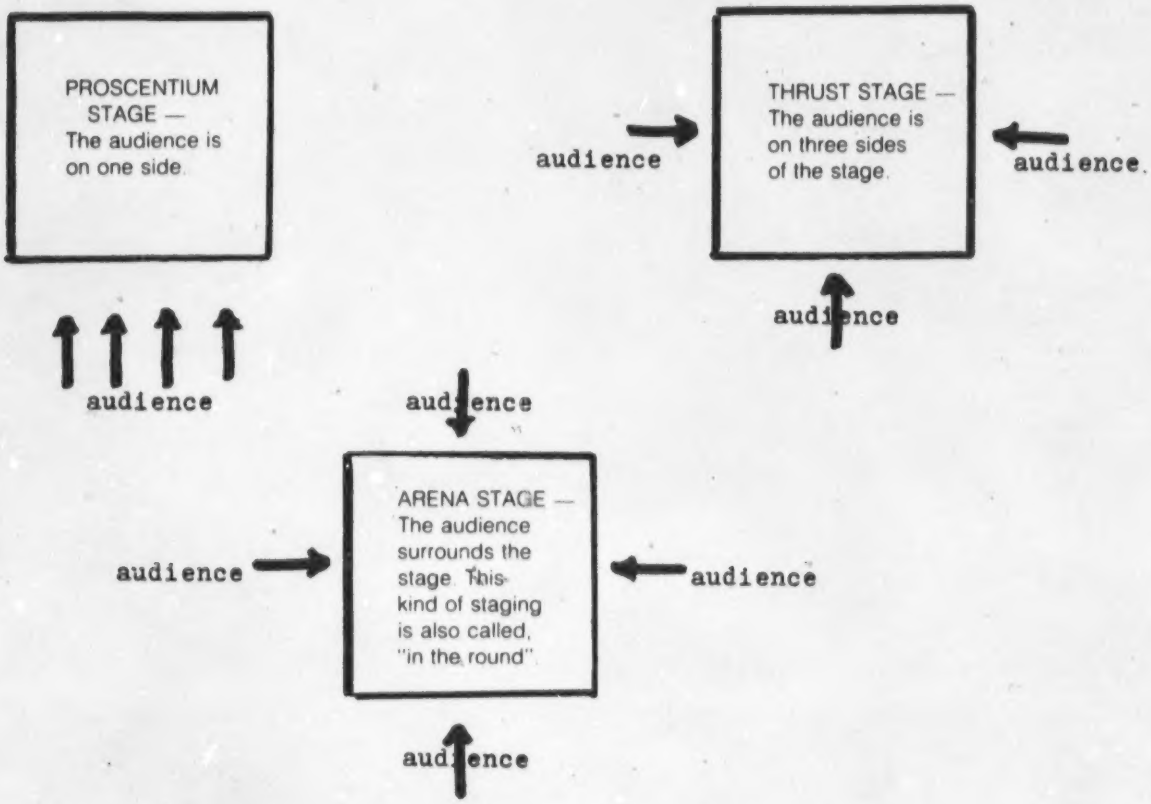
DOWNSTAGE — means towards the audience.

RIGHT — means the actor's right as he/she faces the audience.

LEFT — means the actor's left as he/she faces the audience.



TYPES OF STAGES


PROSCENTIUM STAGE — The audience is on one side.
audience
THRUST STAGE — The audience is on three sides of the stage.
audience
audience
audience
ARENA STAGE — The audience surrounds the stage. This kind of staging is also called, "in the round"
audience
audience
audience

Styles of Scenery

1. REALISISM - all is made to look as though it were an actual place represented.

2. SYMBOLISM - symbols are used to represent the play's idea through a sign (symbol).

3. EXPRESSIONISM - extreme symbolism which distorts the scenic elements of the play, hopefully increasing the emotional impact of the play.

4. IMPRESSIONISM - is the impression of what the character feels within the play, visually represented through the use of contrasts of light and design.

5. CONSTRUCTIVISM - makes use of the building materials used to create a set as part of the design of the setting.

6. ABSTRACT or THEATRICALISM - a series of units that are used to represent many things. It is a stage set, and the illusions are created primarily by the performers. For example, an inclined platform could represent a mountain.

7. STYLIZATION - a specific style or element is repeated in all elements of a production to accomplish a mood.

8. FORMALISM - is the use of a basic unembellished stage such as the Greek theatre or Shakespearian stage for staging drama. The background remains the same throughout the performance.

DISCUSSION, EXERCISES, AND PROJECTS FOR THE DESIGN OF LIGHTING FOR THE STAGE

Giacomo R. Leone

Lighting is a very important part of technical theatre to consider, since the colors used on the set often appear as different shades and, in some cases, as different colors under stage lighting. In order to achieve the same color under stage lights as the model set is painted, both the colors of the paint and the colors of the color medium used with the lighting instruments have to be taken into consideration. This unit will not concern itself with the solution of these problems, but will give some basic methods and exercises for general lighting of the stage and set. (The bibliography has some references which go into detail concerning the effects of stage lighting on scenery and costumes, as well as some instructions for special lighting effects.)

It is fully understood that too many school facilities have no stage lighting as such; overhead lighting is standard white light and is either on or it is off. When such a situation exists, the teacher may still wish to teach basic lighting design to students merely to acquaint them with what could be. On the other hand, the teacher may wish to be more practical by involving students in the process of constructing stands and hanging units on which can be placed some clamp-on spot and flood lamps (inexpensively available at most hardware stores). Thereby, future productions at the school can be lit with some angle and color.

There are six areas used for general lighting (Illustration 9). Each area is usually lighted with two lights. A cool color (blue or green) illuminates each area from one direction, and a warm color (red or orange) illuminates each area from the opposite direction. This method lights the entire stage with a shadow effect being cast from the cool colors, and a light source eminating from the direction of the warm colors. The three primary colors for lighting are red, blue, and green. When these three colors are used together, they create white light.

A. Purposes of stage lighting

1. Stage lighting illuminates the stage to help enhance the form of the set and set properties through

   a. instrument placement
      (1) Warm color 45° up and 45° left

(2) Cool color 45° up and 45° right
(Depending on the direction of your light source.)

b. the intensity of each instrument, particularly in relation to each other
c. color
d. backlighting (light from the back or upstage positions)

2. Stage lighting sets the mood, time of day, and period (era) and atmosphere through

a. color
b. intensity
c. direction of light
d. instrument placement
e. type of instrument used (An eighteenth-century play would use foot lights, and perhaps a candle, glow intensity in the auditorium.)

3. Stage lighting reveals various areas to the audience through

a. instrument placement
b. the number of instruments used
c. the distance between the objects lighted and the source
d. color
e. the amount of reflection from the various surfaces.

B. Controllable factors of lights

1. Quantity and intensity are controlled by

a. the number of instruments
b. watts or candle power
c. the type of instruments used
d. the control board and dimmer settings
e. color medium
f. instrument placement

2. Color is controlled by

a. choice of color medium (rondels, plastic medium, gelatin, or lacquer)
b. intensity
c. the number of instruments in a particular area

3. Distributions controlled by

a. types of instruments used
b. mounting and placement of instruments
c. the size and intensity of the instruments

4. Movement and rhythm are controlled by

a. the control board and dimmers (used to isolate or shift light to another acting area)
b. the mounting and placement of instruments
c. traverse instruments such as follow spots

There are two basic types of stage lighting

A. General illumination – uses instruments which flood the stage with light. It is used to light cycloramas, blend colors, reveal color, or illuminate the stage. Some types of general illumination instruments are:

1. flood lights – a large metal scoop which reflects the light over a large area

2. border lights – strips of lights (striplights) hung overhead

3. striplights used to illuminate a cyclorama from above or from the floor (These are usually masked by the set or a ground row.)

4. footlights – striplights at the front end of the stage on the floor lighting from the feet up

5. spotlights - fresnel lens

B. Special effect illumination – is used to light a specific area or areas, or to help create a mood or specific dramatic moment. Some instruments used for special illumination are:

1. baby spotlights (fresnel lens) – used close to the actor or set throw (distance of effective light travel) 10-15 feet
2. general spotlights (fresnel) throw 25-30 feet
3. ellipsoidal spotlight

a. Small; throw 25-30 feet
b. Medium; throw 40-45 feet
c. Large; throw 75-80 feet
1. The shape of the throw can be controlled and focused for a sharp definition of illumination.
2. They may be used for horizontal distance lighting.

4. follow spots

a. Carbon arcs – stronger intensity than incandescent spots, efficient, and very hot definite illumination over distances
b. Incandescent spots – useful over short distances, not as sharp a throw as a carbon arc, but considerably cooler and safer to use.

Color Mediums Used in Stage Lighting

1. Glass rondels or colored glass

2. Gelatin - many colors available. They will fade after repeated exposure. They are inexpensive and useful. They must be kept dry.

3. Plastic medium - tougher than gelatin, will not melt. They will last longer than gelatin and are easier to store. They are more expensive than gelatin.

4. Colored lamps or colored lights - can be obtained already manufactured, or household lights may be lacquered with colors obtained from a theatrical supply house.

When the elements of stage lighting have been presented to the students in whatever depth the teacher has decided upon, some projects can be assigned.

Projects

1. Have the student design a lighting plot for general lighting (Illustration 3).

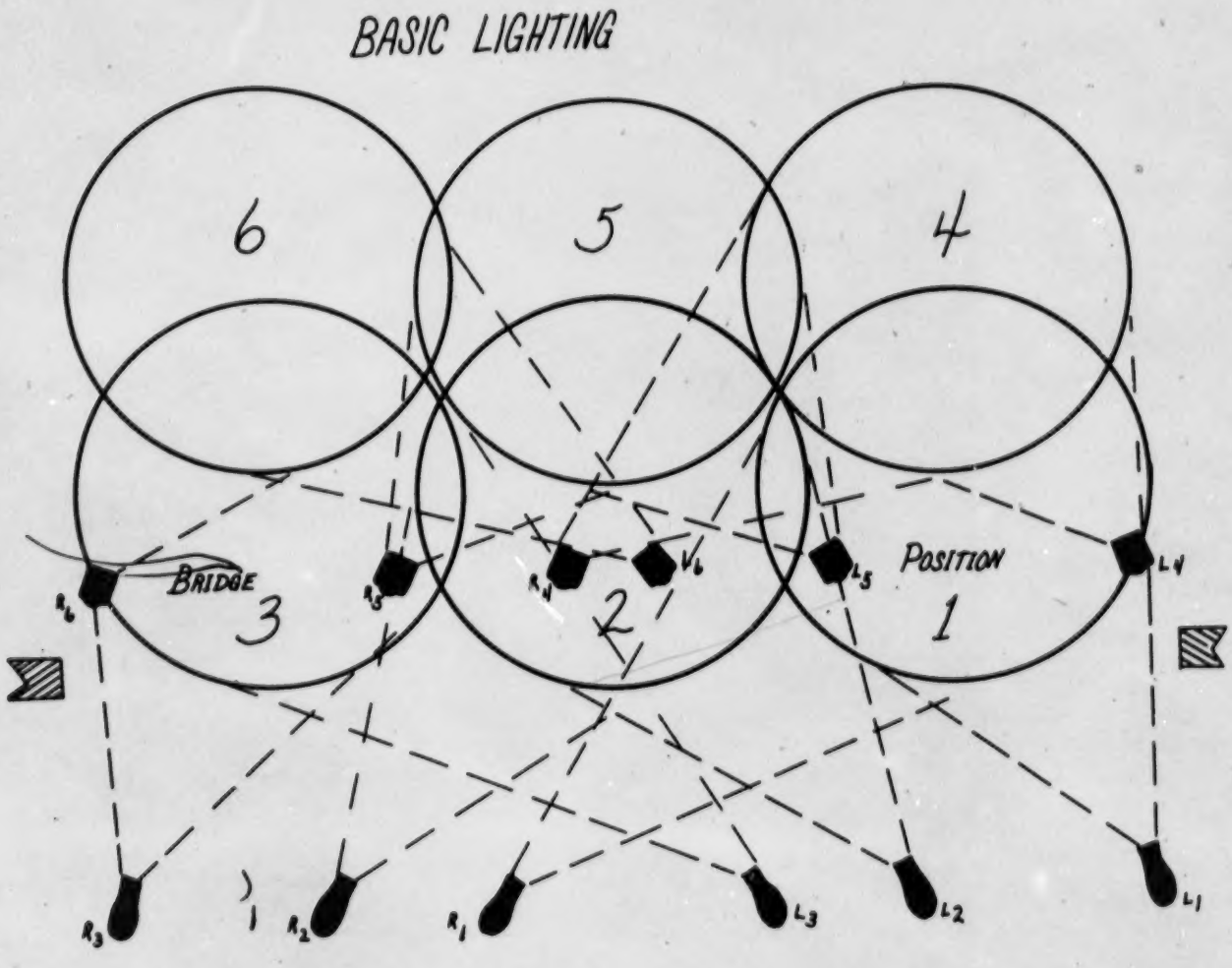
2. Have the student design a lighting plot using general lighting and, if desired, some special lighting. The student should indicate the types of instruments used, the reasons for using such instruments, and the effects which are being sought.

3. In either of the above projects, the student should decide on colors used, and the direction of the placement of the colors. He should have a clearly defined reason for the placement of the colors.

4. Have the student write a paper explaining how the elements of stage lighting chosen help to unify the production.

5. Often a playwright will indicate specific lighting effects within the script. The student should be able to explain the reasons for the inclusion of these effects through a short paper.

Illustration #3



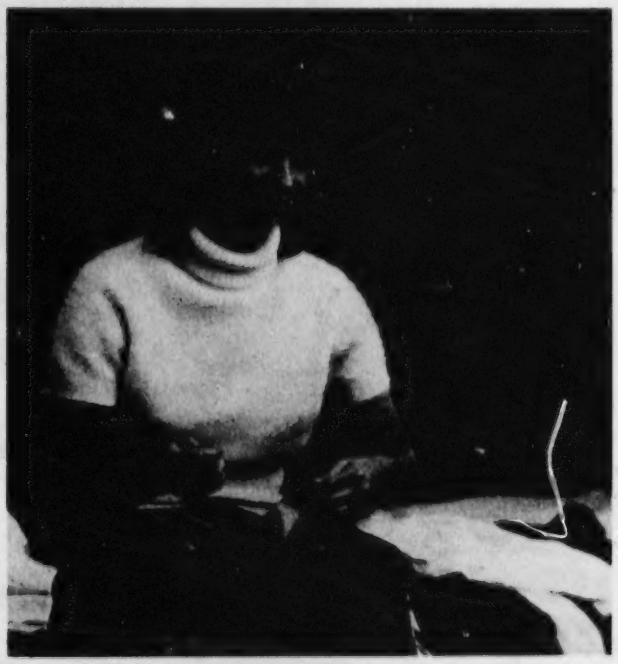
DISCUSSION, EXERCISES, AND PROJECTS FOR THE DESIGN OF COSTUMES FOR THE STAGE

Giacomo R. Leone

There are a number of concepts and basic principles that should be understood and applied when teaching and working with costume design:

1. Costuming helps to create the total effect of the play.
2. The design of the costumes should be coordinated with the set design in style, color, and line.
3. Costumes should fit the period of history, keeping in mind the styles contemporary to the specific era of the play as well as the interpretation of the play.
4. Costumes within a play should harmonize or contrast with one another, depending upon the character for whom the costume was made or chosen.
5. Costumes should be comfortable, sturdy, easy to change, and indicative of the character traits of the character wearing it.

Costumes may be rented from a costume house, or designed and made in school. Making the costumes gives more students a chance to participate in a play production, and it helps to build up a supply of costumes for later use. Often simple things such as scarves, shawls or a bit of trim added to an existing costume or blouse, shirt, or jacket will prove to be sufficient to fit the period of the play.



Materials chosen for costumes need not be the same as the texture being duplicated. For example, some corduroy will serve or appear as wool, while another texture of corduroy can be used to represent velvet. Cotton can often substitute for formal trousers by applying ribbon to the outside seams. A glossy double-knit or polished cotton will function well as silk.

Costume plots and sketches for all and various historical periods are readily available in text and source books. It should be remembered that many of the same principles of design used for scenery and lighting can be applied also to the design of costumes.

The following projects introduce the fundamentals of costume design. Students can demonstrate their understanding the fundamentals by completing some or all of these projects:

1. The students can research the period of the play and write a report of the types of materials, the colors, and the accessories that were fashionable for the various social classes of the period.
2. The student can make a list of possible substitute materials for the duplication of the costumes.
3. The student can gather pictures of fashions of the period of the play, or sketch costumes which would fit the characters of the play, indicating the colors used, and explaining why the colors were chosen as a means of helping to unify the production.
4. The student can make a list of places from which costumes may be acquired in the area surrounding the school and community.
5. The student should describe methods of adding some trim to a contemporary piece of clothing that would make the costume appropriate to the period.

FLAT CONSTRUCTION

Giacomo R. Leone

(This short article on the construction of a basic flat may be helpful to the teacher and to the students who are actually producing a play. Additionally, the article should be helpful in teaching and in executing working drawings.)

Often a teacher is asked by his/her students or an administrator to present a play, or the teacher decides to produce a play. The question of how to accomplish such a task is foremost in mind. The teacher with theatre training or experience has a good idea of where to begin and how to coordinate the various aspects of production; however, the nontheatre trained may have strong reservations concerning the undertaking of the task, especially in a school where the facilities are either nonexistent or ill-equipped. The teachers in the latter situation can obtain helpful suggestions by contacting their nearest college or com-

munity players group and asking for assistance. There are also many fine publications available which are easily accessible through most libraries. They will be listed in the READER'S GUIDE or PROFESSIONAL PUBLICATIONS' INDEXES, or by looking through the card catalogue and indexes of play publishing company catalogues.

Since there are myriad methods of accomplishing any of the tasks, this article does not purport to cover all aspects of technical production. It is a suggestion of how to do some of the basic things necessary for the construction of a flat.

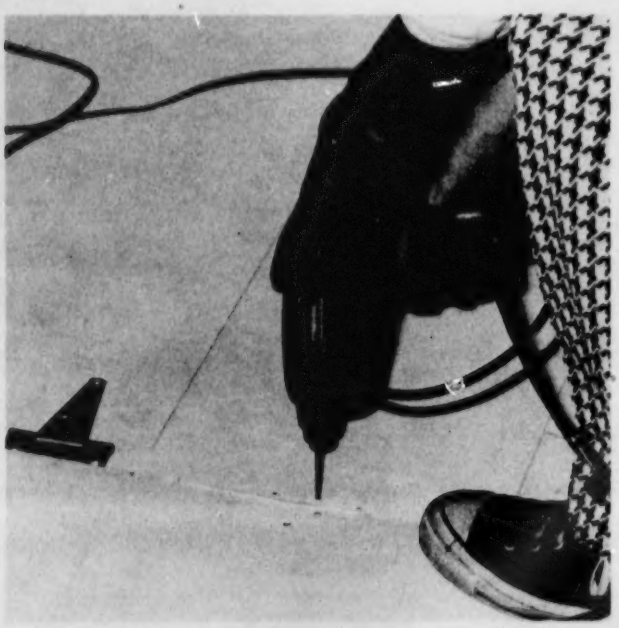
Stage scenery should be safe, utilitarian, strong, lightweight, and in most cases, inexpensive and reusable. By way of example, and for the sake of illustration, I will show the construction of a flat four-feet by eight-feet.

Materials needed:

Lumber: ¼" plywood, 1, 1" x 4" Northern white pine ("B" grade or better)
clout nails (short common coated nails or screws)
white glue
wheat paste (wallpaper paste)
staples (to fit a staple gun, approximately 3/8")
muslin - med. weight (122 threads/sq. in.)
(hot animal glue)

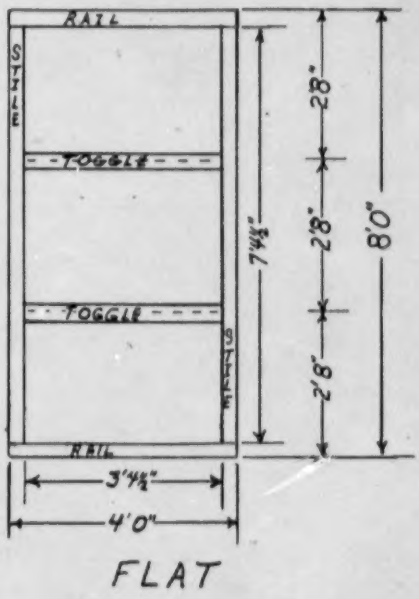
Tools:

Framing square
hammer
staple gun
paint brushes
saw
ruler
clinch plate (a steel plate, approx. 1-2 feet square)
razor blade, sharp knife, or matt knife



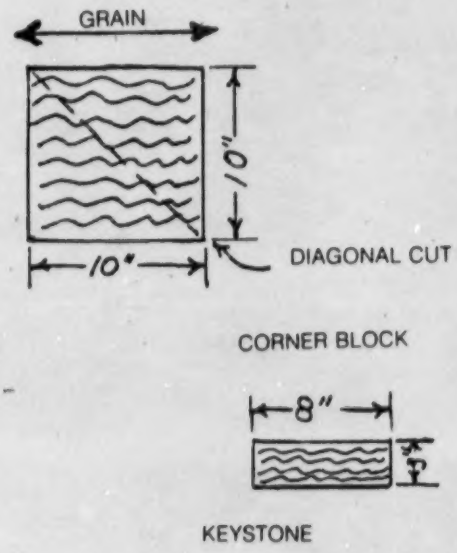
Once the desired height and width of the flat is determined, the wood members should be cut to fit the flat as indicated in Illustration No. 4. Before doing the cutting, it is wise to sketch the flat, and figure the actual length of each member, since 1 x 4 lumber's actual measurement is closer to 3/4" x 3 3/4". After all members are cut, the wood should be laid out on the floor, making certain that the **rails** are in the position indicated in Illustration No. 4. Being careful when cutting the **stiles** and **toggles** that measurements are accurate, allow for the members against which they will be butted.

Illustration #4



FLAT

Illustration #5



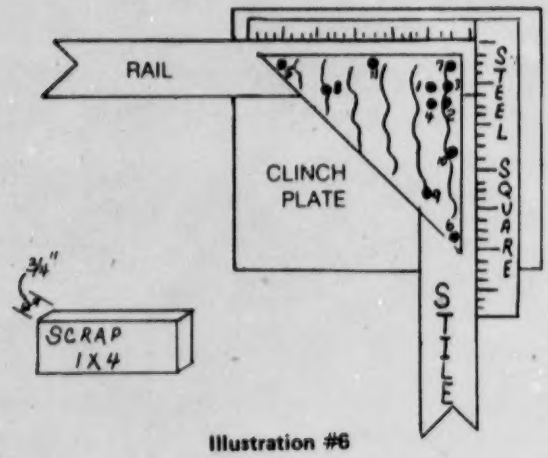


Illustration #6

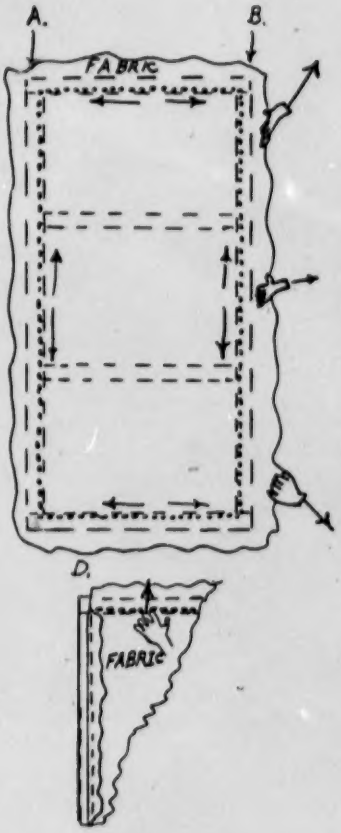
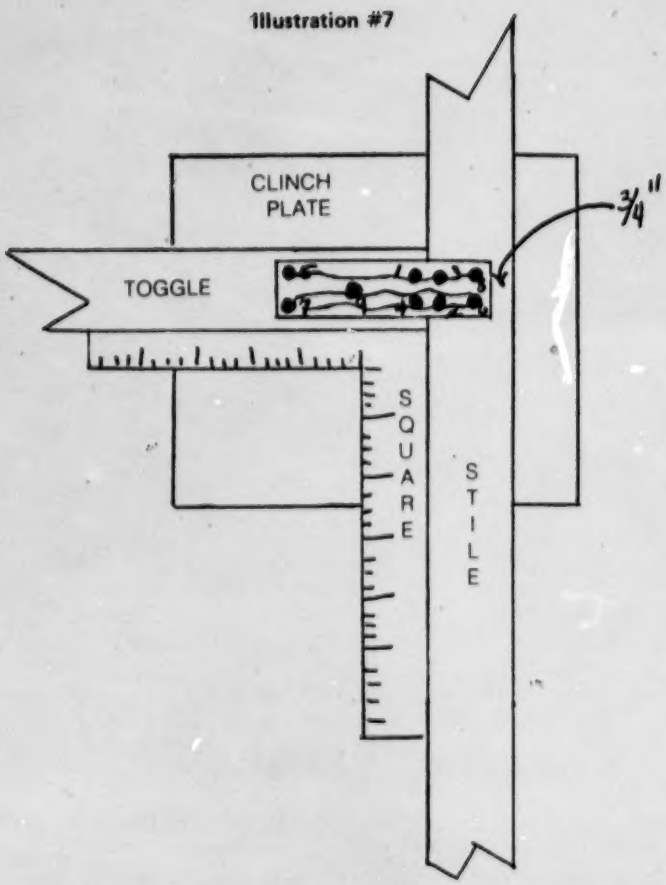


Illustration #8

Illustration #7



Once the flat is roughed together on the floor, the **corner blocks** and **keystones** may be permanently affixed, completing the construction of the frame. Corner blocks and keystones are made from ¼" plywood, cut so that the exterior grain will be at right angles to the joint when attached. The size and method of cutting is shown in Illustration No. 5. It is very important that these be cut with th grain going in the direction indicated for needed strength.

Clout nails, which are used for attaching the keystones and corner blocks to the wood, are available through theatrical supply houses. If these cannot be obtained, a coated nail approximately 1 inch in length may be used, but it will not hold nearly as well as a clout nail. If the flats are to be used over and over, and clout nails are not available, it would be worth the time to affix the plywood with wood screws. Be careful in choosing a substitution that the nail or screw does not go completely through the wood. Injuries and/or torn costumes may result.

Method of Construction

Using the **steel framing square,** align the first corner and place the corner block in position a distance from the outside edge of the frame the same as the thickness of the lumber used for the rails, stiles and toggles. Use a piece of

scrap lumber left over from the cutting of the members. Placing the keystones and corner blocks on the frame in this manner will later allow for connecting two or more flats together without a gap between them. Nail the corner blocks into place, starting with one corner and working until all four are attached. Be sure each corner is square, and follow the nailing sequence indicated in Illustration No. 6. Then use the square to attach the toggles and keystones to the frame. The toggles should be attached at a distance 1/3 of the way up from the bottom of the flat, and 1/3 of the way down from the top of the flat (Illustration No. 4). The keystones are also positioned using the scrap lumber for distance from the outside edge of the frame. (This process is shown in Illustrations No. 6 and No. 7.)

Once the keystones and corner blocks are attached, the flat is ready to be covered. **Turn the frame over.** The side of the frame with the plywood is the back of the flat, the side that is to be away from the audience. The covering material is **torn** so that it is larger than the flat frame, hanging over the edge two to five inches on all four sides (Illustration No. 8A). Then, starting from the middle of one of the sides, staple the cloth close to the inside of the frame. Continue stapling, working toward the corner in

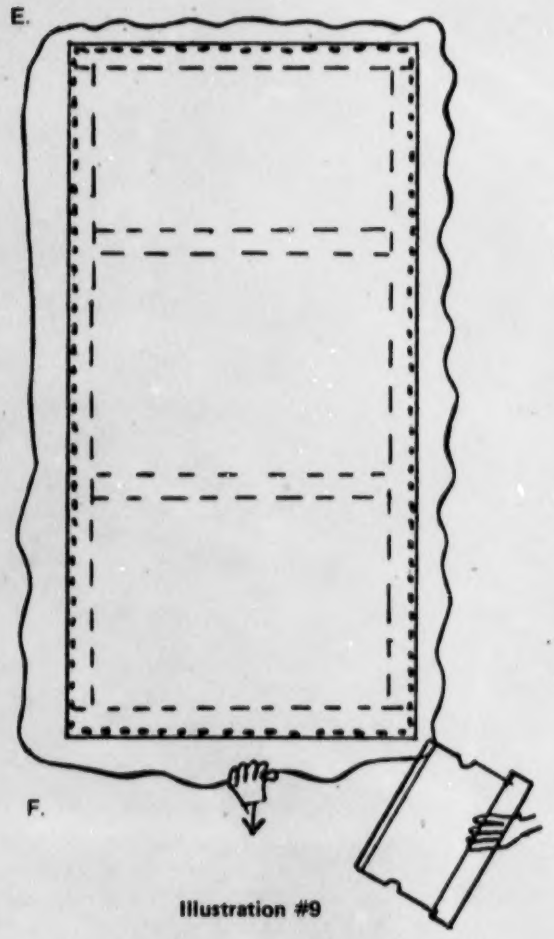


Illustration #9

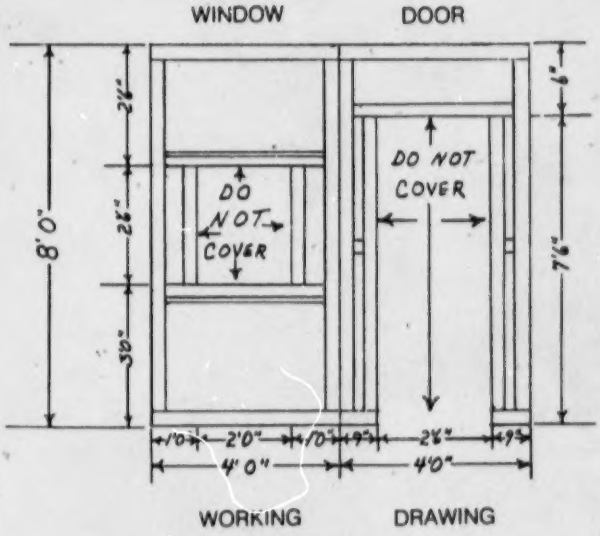


Illustration #10

one direction maintaining the material straight. Do the same in the opposite direction until one complete side is finished. Next, on the opposite side, pull the material until it is somewhat taut. Continue stapling in one direction, starting from the center, holding and pulling the material on the bias. Do this until opposite side of the flat is stapled (Illustration No. 8B). Use the same method for stapling the top and bottom of the flat.

Once all the stapling on the inside of the flat is finished, the material may be glued to the wood (Illustration No. 8C). White glue may be used, or wheat paste mixed with a little white glue. Fold the material back onto itself, and carefully paint the exposed wood and material, being careful not to get any of the glue or wheat paste on the surface of the material facing the audience, as this will show up when painted. Then fold the material back onto the wood and rub towards the outside of the frame, being certain that a good contact is made with the two surfaces (Illustration No. 8D). Now staple the outside edges of the frame (Illustration No. 9E). Once the glue has dried, the edges may be trimmed with a razor blade or sharp knife (Illustration No. 9F).

The entire process may be repeated until the desired number and sizes of flats are built. A door or window flat is constructed in a similar manner, leaving openings where needed (Illustration No. 10). If necessary, openings between flats may be used to indicate a doorway, or a curtain rod attached to the upper toggle with a drapery hung on it may indicate a window.

The material should then be **sized,** using a solution of one part hot glue to sixteen parts water. If this is not available, any left-over paint may be used as a prime coat, skipping the sizing step. Finally, a final coat of paint should be applied, and then any detail painting or texturizing.

(There is a list of books which go into detail on scenic painting in the bibliography at the end of the DESIGN AND TECHNOLOGY section.)

The flats may be connected by hinging on the front side and then covering the crack where the two flats meet with a dutchman. A dutchman is a strip of the covering cloth which is torn leaving the edges rough - frayed, and then glued into place using the wall paper paste. This can then be painted along with the rest of the flat, and can later be removed when the set is taken apart. It is very important that the material be torn and that no selvage end be used.

The flats may also be nailed together with eight-penny double-headed nails, which make removal easier. Or, they can be lashed together using theatrical lashing hardware which is available through a theatrical supply house.

Most of the materials listed here are what are ideal to use. One can use any materials available. Burlap is used to cover flats. It has a built-in texture, and book flats can be made using the fabric as a hinge. In extreme cases, cardboard can be used, but it has some definite disadvantages besides being a fire hazard. Keystones and corner blocks can be made out of fiber board or masonite, but are not as strong or long lasting as plywood. Generally, one's needs and the availability of materials often dictate what medium is used for the construction of a flat.

STAGE PROPS

Nile Motter

INTRODUCTORY COMMENTS –

Too often stage props are items which tend to be delayed or postponed until the last minute when a play is being prepared for production. Additionally, props are often ignored in course work dealing with theatre technology. But props are an essential element in the total, unified production; they should be taught in class and selected and designed for a production with great care and as early as possible. They do enhance scene design and help an actor in characterization.

GOALS AND OBJECTIVES –

The student will be able to define "prop" in a practical manner.
The student will be able to distinguish between a hand prop and a scenic or set prop.
The student will be able to prepare a prop list for a play.
The student will be able to prepare a prop flow-chart for a play.
The student will be acquainted with local prop sources, know how and where to select and collect props. (Design and construction of props is also desirable.)

DISCUSSION OF THE STUDY OF STAGE PROPS –

Props (properties) are objects used on stage by the actors. Generally props can be divided into two categories, hand props and scenic props.

Hand props are those items which an actor can pick up and handle. Examples of hand props would be a cane, bottle, hat, book, or money. Hand props carried on stage by an actor should be the personal responsibility of that actor. He/she should make sure that all such props are readily accessible before going on stage. Hand props already on stage at the beginning of a scene should be put in place by the prop or stage crew.

Scenic props are those items which are on stage as part of the scenery, but which are used by an actor. Scenic props might be such things as a lamp, book, hat, picture, or a chair. Decorative or functional items included in a set to convey time, mood or period, but not used by the actors, are pieces of scenery, not props, and are therefore the responsibility of the stage crew.

Most props can be found in stores, resale shops, attics or theatrical supply houses. In many cases a prop can be easily made – a typed letter or a bouquet of flowers. Some props, such as the guns and canes in GYPSY which had flags concealed in them will challenge the creativity of your students. Remember that all props must be consistent with the period of the play being produced.

Many plays contain prop lists at the end of the script or in the production notes. Nevertheless, it is wise to read the script to avoid missing anything or to detect which costume pieces might also be props – a hat sitting on a table.

Any damage to props during a performance should be reported to the technical director or whomever is in charge of props so that repairs can be made.

EXERCISES –

1. Have students read a script and make a list of all props needed for a production of the play read.

2. Have students designate which props on their list are hand props and which are scenic props.

3. Have students prepare a master prop-flow-chart showing which props will be used in each scene of the play and by which character. This flow-chart should also indicate on which side of the stage the prop should be in order for the actor to pick it up. It should also indicate which scenic props must be placed on stage for each scene.

4. Have students make a list of local stores, shops, rental houses, etc. where props might be secured.

5. Have students collect all props needed for one scene or act of a play.

6. Have students make an inventory of your school's prop room (if you have one).

7. Have students design and construct various specific props needed for the current school production.

STAGE MAKEUP

Donna Mavros

INTRODUCTORY COMMENTS –

The purpose of this article is to acquaint the teacher with another artistic-technical aspect of theatre—Makeup. Makeup is an aspect of theatre technology which can and should be taught in a class; additionally, of course, make-up must be taught and used whenever a school play is produced.

GOALS AND OBJECTIVES –

The student will be able to list, discuss and apply the basic elements of stage makeup.
The student will be able to perform the acts of analysis necessary to determine the proper makeup for a given character in a play.
The student will be able to apply to him/herself standard young, middle-age, and old-age makeups.

DISCUSSION OF THE STUDY OF STAGE MAKEUP –

Volumes of material have been published about makeup. Many "how to" books have appeared on the market and are valuable resources for the teacher who wishes to learn makeup application, and how to teach his/her students. A selected list of the major makeup supply companies in the nation are:

Max Factor Makeup Studios
1666 North Highland Avenue
Los Angeles, California 90028

Mehron, Inc.
150 West 46th Street
New York, New York 10036

Stein Cosmetic Company
430 Broome Street
New York, New York 10013

Leichner Makeup
Studio Imports
P.O. Box 143
South Pasadena, California 91030

All of these makeup supply companies will send catalogues upon request. In turn, the teacher may purchase the makeup supplies at a location near his home. The value, then, of sending away for these catalogues is that the company will list all of their products. Sometimes the

companies publish little "how to" pamphlets that are very helpful. The teacher should acquaint himself/herself with the numbering system peculiar to each company. For example, the shades for all bases are designated by numbers or letters, and it is important to know what you are talking about when you call your local in-town distributor.

MAKEUP DEPENDS ON FIVE ASPECTS. . .

A. the actor – Is the actor playing the role the correct facial type for the character? If he/she is, then apply "straight makeup." Is the actor's face too fat, too thin, too long, is he/she too young? If he/she is, then apply "character makeup."

B. the character – After seeing a play, reread the script. What does the playwright tell you about the character, the role that the student-actor is portraying? Is the character healthy; how old is he/she; what's his/her personality like?

C. the play – Is the play realistic? If so, then natural makeup, giving a natural look should be used. Is the play unrealistic? Are there animals that talk? Are there

mythical creatures? If so, then let your imagination reign, and recreate the face as you see. Oftentimes, the script will include a picture or two that will aid the teacher-director in creating a face (character).

D. the theatre – How large is your auditorium, your gym, whatever? If it is small, then the application of makeup should be subtle. If, on the other hand, the theatre is large, then the application is heavier and more exaggerated. Put some makeup on one of your students, then stand in the first few rows of the theatre; now judge the makeup yourself. If it's too harsh, then apply it lighter the next time, and vice versa.

E. the stage lights – It is very important to check your makeup application as it is to appear under the actual stage lights, selected and set for the production. Lights can play havoc with makeup color. For example, yellow lights on stage can wash away color from a face, so pink highlights are necessary to give the face needed pigment. Rouge would be used here.

THE MAKEUP KIT. . .

A. what you need to start

1. foundation (base) – Base comes in basically two forms, greasepaint (in tubes or sticks), and pancake (a water base in cakes).

2. liners (shading colors) – These shades come in black, brown, white, grey, and blue (the basics); they are used for a dimensional effect; the light colors increase the size of an area, the dark colors decrease the size of an area.

3. rouge – There are two kinds of rouge, moist and dry; moist rouge is applied over the base, and dry rouge is applied over the powder as the final touch up.

4. powder – This is loose powder and is applied after all makeup is on; it gives the face a finished appearance; usually use a powder one shade lighter than the base, or a neutral color if you prefer.

5. eyebrow pencils – These usually come in many colors. It is wise to use medium or dark brown; use them for darkening eyebrows or highlighting the eyes; be careful not to make your lines too harsh.

6. powder brush – This removes excess powder from the face.

7. cold cream/facial tissue – You can't have enough of either of these two items; buy a case of each to start off the school year. It's less expensive that way. Remove makeup with the cold cream.

8. the extras

1. nose putty – This is necessary for making dimensional changes on the face, a nose, a scar, for example.

2. crepe hair – This comes in a variety of colors. It is used for moustaches, beards, sideburns, etc. Always match the character's hair color.

3. spirit gum – This is a gluey substance that fastens the beards, etc. to the face. It comes in small bottles, and is applied with a brush, much like a nail polish brush.

4. hair whitener – This also comes in small bottles; it is used to give age to the character's temples, eyebrows, etc.

5. hair spray (colored) – These come in a variety of colors. It is wise to buy a case of silver at the beginning of the year, for it will be used often.

6. miscellaneous
   a. mirrors
   b. scissors
   c. good lighting in the room
   d. a clean face to work on

EXERCISES –

Have the student collect a makeup morgue of various facial types–young, old, middle-aged, ethnic variations, sheltered, weathered, etc.
Have the student create and experiment, using crepe hair, nose putty, wax, latex, etc.
Have the student plan and execute an animal makeup suitable for a play of fantasy.
Have the student create and experiemnt, using crepe hair, nose putty, wax, latex, etc.
Have the student apply a young, a middle-age, and an old-age makeup to him/herself.

CONCLUDING STATEMENT. . .

In the bibliography, there are suggested titles for reference when working with makeup in school. Read them. Enjoy them. Learn them. Makeup is as creative a process as you want it to be. If done properly and well, it will beautifully enhance your stage production and add to the aesthetic quality.

CONCLUDING STATEMENT ON THEATRE DESIGN AND TECHNOLOGY

TWO IMPORTANT REMINDERS:

1. Unity of production should be stressed throughout, so that students will begin to think of a production, whether it is an academic exercise or an actual production, as an entire entity comprised of individual related units.

2. If an idea you have, as a teacher or as a student, works effectively and fulfills the elements of good design, use it. Above all, don't be afraid to experiment.

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Simon's Directory. Package Publicity Service, Inc., 1564 Broadway, New York, New York, 10036.

THE HISTORY OF THEATRE

Joseph B. Gerace

INTRODUCTORY COMMENTS–

Theatre history, by its very nature, is extensive and of great magnitude–covering as it does some 3,000 years. The teacher who undertakes the task of "teaching" theatre history must immediately make a number of major decisions, the most obvious of which is: What is to be left out? One answer might be: Everything; don't bother teaching theatre history at all, for there is so much of theatre that is current and allows for students to actively participate. The teacher's efforts should be placed on involving students; history will take care of itself incidentally or at a higher level of education.

On the other hand, it can be argued that at least the keys to our historical heritage of theatre ought to be explored. Historical development, after all, has determined what theatre is today. The teacher may want, then, to highlight the historical periods and major events of the past, particularly when such can be done in conjunction with a study of dramatic literature.

The discussion and suggested activity which follow are designed, however, for the sophisticated, mature and advanced student who wants to study theatre history in depth.

The teacher of theatre history too often concentrates on the lecture method as the only way to approach the subject. For the junior high and high school student, this can become a very tedious experience. The basis for the discussion herein is an attempt at implementation of exercises to re-enforce and in some cases replace material normally presented in class lectures and assigned readings.

The periods of theatre history covered in this article are limited to Greek Theatre, Roman Theatre, Elizabethan Theatre, and American Musical Theatre. Sets of exercises similar to those presented for these periods can be developed by the individual teacher for the other major periods of theatre history (Middle Ages, Renaissance in Europe, Spanish Theatre, Neo-Classical France, Restoration in England, Romanticism in Europe, Eighteenth and Nineteenth Centuries in Europe and America, Theatre of the Twentieth Century, etc.) after a thorough researching in the major works on Theatre History (see the Selected Bibliography).

GOALS AND OBJECTIVES–

The student will demonstrate a knowledge of a given period of theatre history by listing the significant and influential occurances.

The student will recognize the major playwrights of a given period of theatre history and be able to discuss the impact of each.

The student will be able to describe the theatre structures and the standard technology used in dramatic production during any given period of theatre history.

The student will be able to outline the cultural pattern (social, political, economic, moral) of any given period of theatre history and acknowledge that theatre is a reflection of that pattern.

DISCUSSION, EXERCISES, AND PROJECTS FOR THE STUDY OF THEATRE HISTORY–

A Unit on Greek Theatre

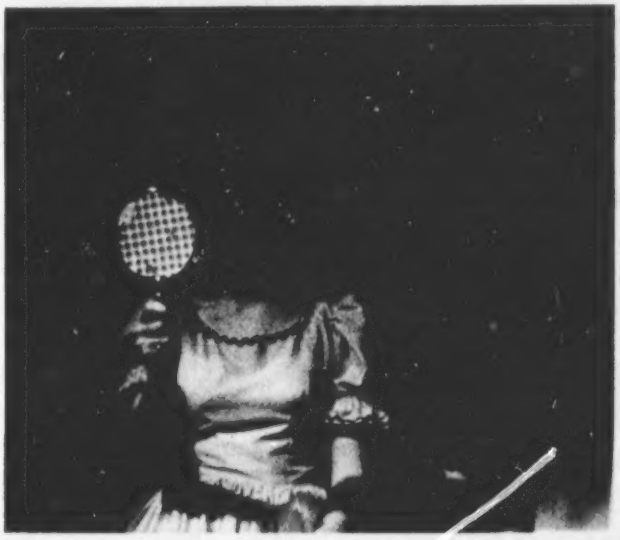
Some or all of the following subjects should be included in this study:

The origins of the Drama; the festivals of the Greeks, the idea of tragedy; the three great tragedians and their contributions–Sophocles, Aeschylus, and Euripides; the physical theatre structure of the 5th Century; costumes and masks of the Greek actors and chorus; the comedy of Aristophanes; Greek drama after the Golden Age; Aristotle and his **Poetics.**

Exercises (High School Level)

1. Using whatever materials are available to you, build a model of a typical Greek theatre. Try to make the pieces separate, yet able to fit together, for easier explanation to the class. Remember to include the additional devices of Greek theatre production, as the "machina," the "eccyclema," various "periaktoi," and "pinakes."

2. Using the mythologies of Edith Hamilton or Thomas Bullfinch as a base, compare and contrast



the Electra legend as seen in Aeschylus' "Orestia" (notably **The Libation Bearers)** and Sophocles' **Electra.**

3. In the staging of the standard Greek theatre production, a great many costume devices were employed that have not been retained through the years. Reproduce in any method available to you, a typical wardrobe for the Greek actor—remember to include headwear (masks), outergarments, and footwear.

4. The Greek actor faced a problem in his portrayal of characters—not having the intimacy of some of today's theatres. To compensate for that, he had to be proficient in the following areas of vocalization:

   Iambic trimeter – a declamatory style of rhyme with particular emphasis on enunciation.

   Recitative – speeches intoned with musical passages.

   Lyrical – the song itself, either as a solo, duet, trio, or chorus.

   Using a major Greek play as material, demonstrate for the class the various requirements of a Greek actor's voice.

5. Assume that you are living in 5th-century Greece. Explain the duties of the choregus in the production of a tragedy of one of the major Greek writers. Be sure to include all of the necessary procedures of production: casting, rehearsing, scenery, costumes, etc.

(Junior High Level)

1. Just as the Greek playwrights used myths for sources of their plays, take a series of Greek myths and act them out for your class. Either use only pantomime or dialogue and pantomime.

2. Using the Greek idea of a chorus and no more than three actors, present several children's stories to show the functions of the actors and chorus.

A Unit on Roman Theatre

Some or all of the following subjects should be included in this study:

The origins of Roman theatre; Greek influences in Roman Dramaturgy; Dramatic literature employed by the Romans; physical theatre structure of the Romans; major playwrights of the Romans – Plautus, Terence, and Seneca; styles of Roman actors; other types of Roman entertainment – gladiatorial contests, circuses, pantomime; the Roman costume; innovations of Roman theatre.

Exercises (High School Level)

1. Compare and contrast the plots of Plautus' plays to their counterparts in later dramaturgy:

   a. **The Crock of Gold** to Moliere's **The Miser**
   b. **Amphytrion** to Giraudoux's **Amphytrion 38**
   c. **Persa** to Gay's **The Begger's Opera**
   d. **The Twin Menaechmi** to Shakespeare's **The Comedy of Errors**

2. The **ludi** (festivals) of Rome were comprised of three major types of entertainment – dramatic presentations, circus games (mainly chariot races), and gladiatorial combats. Reconstruct a calendar of events for a typical Roman year, showing what events will be presented at particular times. Your research should inform you of the approximate dates and lengths of the festivals through the year.

3. The Roman development of pantomime as a theatrical activity is often thought of as a forerunner of modern dance. Using the same basis for plot as did the Romans – myths, legends, or history – stage a pantomime presentation. Try to restrict yourself to the same limitations as the Romans in the area of accompaniment – flutes, pipes, and cymbals. A chorus may be used for explanatory passages.

4. Compare and contrast the elements of Roman tragedy as shown by Seneca with those of the Greek tragedians. Use a corresponding play (e.g. **Oedipus** or **The Trojan Women)** to show differences in production – consider staging, effects, technical requirements, philosophical views, etc.

5. Many people believe the audiences of Rome were similar in taste to the audiences of today. Using examples of the popularities of the various activities of then and now, defend or dispute the previous statement.

(Junior High Level)

1. Prepare and present a report to your class explaining the various types of gladiatorial and circus spectaculars that the Romans enjoyed. Be sure to explain how these activities differ from circus and animal entertainments of today.

2. Assemble a group of students to act as a troupe of Roman pantomime artists. Select, rehearse and present a program of purely Roman myths for the class.

A Unit on Elizebethan Theatre

Some or all of the following subjects should be included in this study:

Governmental affiliation and influences on theatre; the

acting companies; influences on Elizabethan theatre; dramatists prior to Shakespeare – Kyd, Marlowe, Lyly; theatre structure of the Elizabethans; costumes and lighting effects; the all-important audience; Shakespeare – plays, innovations, style, etc.; Ben Jonson and his contributions; Inigo Jones and the court masque.

Exercises (High School Level)

1. We have all seen the John Cranford Adams' reconstruction of the Globe Theatre as an example of Elizabethan theatre structure; however, too often people assume that the Globe was the only theatre of the time. Show, through a construction of a model of Elizabethan London, the location and number of major theatre structures of the time.

2. Of the contemporaries of Shakespeare, perhaps the most successful was Ben Jonson. Choosing representative plays of both, compare and contrast their works and approaches to drama.

3. In his writings, Shakespeare used a great many references to and examples of witchcraft and/or the supernatural. Using **Hamlet, Macbeth,** and **The Tempest** as typical examples, show how he did this. Consider this reasoning for his redundant use of them.

4. Using only the modern dress of today, design a costume plot for one of Shakespeare's plays. Consider all the requirements of movement and blocking that might influence not only your choice but also your design.

5. You are placed in a situation in which you must explain who Shakespeare was and why he was the greatest dramatist of all times to a civilization which has never heard of him. You are equipped with a volume of the collected works of Shakespeare and a drawing of the Globe theatre as your only aids.

(Junior High Level)

1. After reading the play **A Midsummer Night's Dream** by Shakespeare, stage a production of the **Pyramus and Thisbe** sequence of the play.

2. Build a model of a typical Elizabethan Theatre structure, being sure to make movable parts movable and places for special effects workable. Don't forget the outside structure which offered a great many important spots in production.

A Unit on American Musical Theatre.

Some or all of the following subjects should be included in this study:

Origins from Europe; minstrel shows and Dan Emmett; the ballad opera **(Flora)** and its major contributors – Herbert, Romberg, Gilbert and Sullivan and their influences; George M. Cohan; Scandals, gaieties, and galas; the twenties and its contributors – Brown, DeSilva, and Harris and the Gershwins; the arrival of the **Showboat** and Kern; Rodgers and Hart and the beginning storylines; Rodgers and Hammerstein and their shows; Lerner and Lows; the sixties and its shows – **How to Succeed. . ., Hello Dolly, Funny Girl,** and **Man of La Mancha; Hair** and the new musical; musicals of the seventies.

Exercises (High School Level)

1. Recreate a "minstrel show," including the "olio" acts, fillers, and variety acts which comprised the shows of the late 19th century. Remember to include the stock characters of Mr. Bones, Mr. Interlocuter, and Mr. Tambo.

2. One of the secrets of Rodgers and Hammerstein's success was their ability and eagerness to break away from the norm of what was accepted as standard. Using their major musicals – **Oklahoma!, Carousel, South Pacific, The King and I,** and **The Sound of Music** show how these barriers were broken down.

3. Several works of Shakespeare have been adapted into musical theatre productions, such as:

   a. **Comedy of Errors** to **The Boys From Syracuse**
   b. **Romeo and Juliet** to **West Side Story**
   c. **Taming of the Shrew** to **Kiss Me Kate**
   d. **Twelfth Night** to **Your Own Thing**

   Select another of Shakespeare's plays which you believe would work as a musical theatre production. List any ideas you have as to changes which would have to be made to make it work.

4. Using the music of the two greatest contributors to the age of the operetta, show how Sigmund Romberg and Victor Herbert differed in approach when dealing in the same medium.

5. Three major musical theatre productions have won Pulitzer prizes in literature – **Of Thee I Sing, Fiorello!,** and **How To Succeed in Business Without Really Trying** – give a presentation using the music and scripts to offer justification for receipt of such prizes.

(Junior High Level)

1. With the help of your instructor, stage a scene from a muscial theatre production (e.g. "Food, Glorious Food" from **Oliver,** "The Telephone Hour" from **Bye Bye Birdie,** "Do Re Mi" from **The Sound of Music,** etc.) Be sure you select a scene with characters near your ages.

2. Using the musical **Oklahoma!** by Rodgers and Hammerstein as an example, explain the various parts of musical theatre production and show how they work together to form a whole unit. (Plot, music, lyrics, color, setting, costume, etc.)

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DRAMATIC ARTS CURRICULUM
A SEMESTER COURSE

Michele Weber

INTRODUCTION–

This article is an attempt to organize a basic semester drama course. Unit topics are, of course, covered only on the surface here. Advanced courses in the curriculum can cover these and other theatre areas in greater depth. Some units could be handled by individualized packets for students with special interests. Perhaps not all students will want to cover all units. This will provide options.

A word of caution should be added. Teachers should not feel pressured to cover all topics in a beginning class. Time should be allowed for student development. As outlined, this course covers several areas.

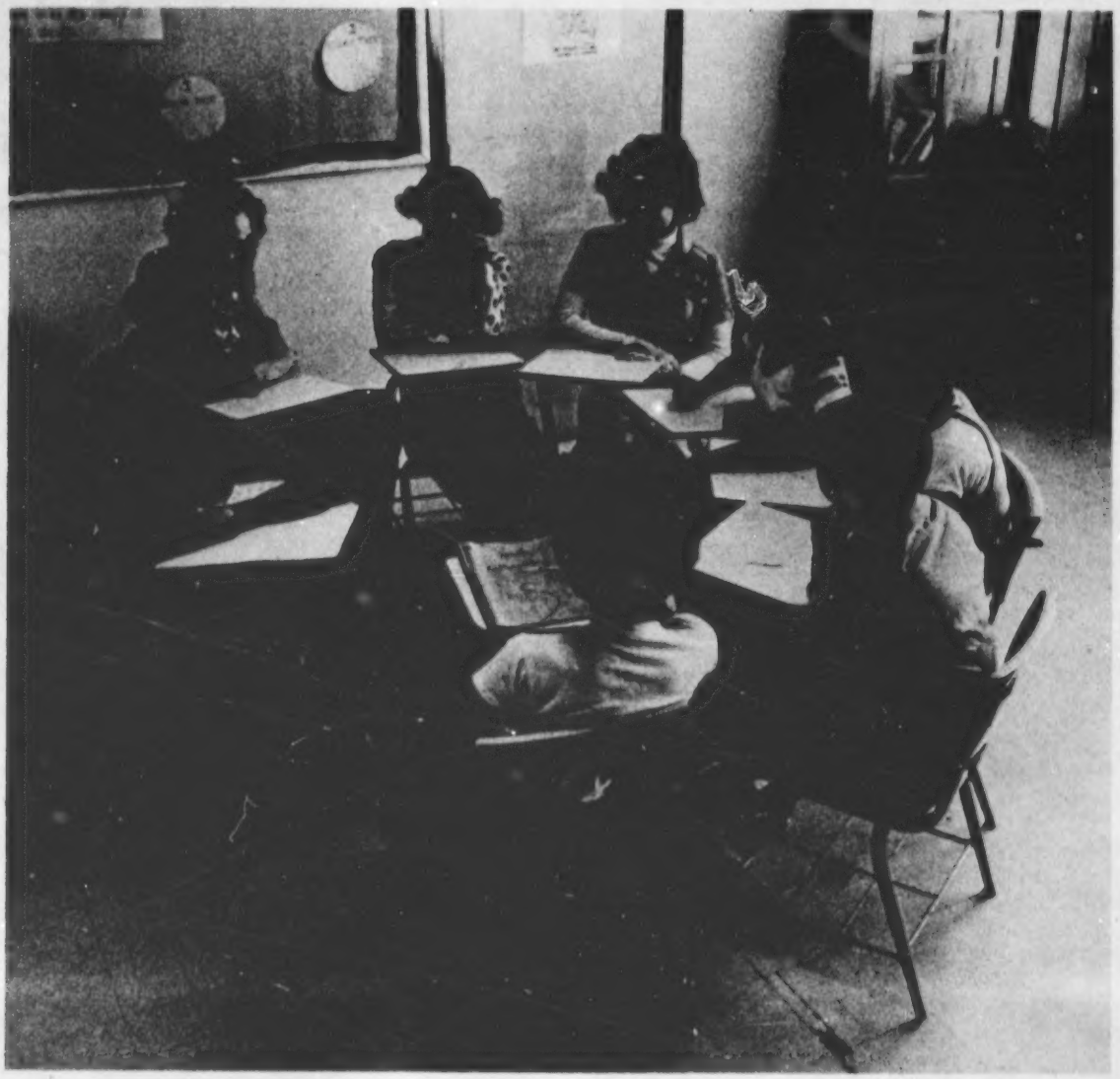
The reader may find that certain units may be extended for additional days depending on the size of the class and their readiness for a particular unit. He/she may feel free to omit or add units to meet student needs.

DRAMATICS COURSE
1 semester

MAJOR COURSE GOALS

In this class we hope to help each student to:

1. develop imagination for creative expression;



2. enjoy a variety of dramatic activities;

3. demonstrate an understanding of the structure of a play;

4. be eager to engage in improvisation individually and with other students;

5. work cooperatively with other students;

6. follow the directions given by a stage director;

7. develop skill in controlling body and voice for purposeful action;

8. be comfortable in moving on stage;

9. appreciate each contribution in a dramatic production;

10. share insights during small group or class discussion;

11. give and take criticism understandingly;

12. develop essential performance techniques;

13. demonstrate an understanding of stage terms and vocabulary;

14. develop an understanding of the theatre traditions throughout western history;

15. enjoy reading plays:

16. take opportunities to attend professional and community theatre productions;

17. apply stage makeup properly;

18. explore human and personal feelings through role-playing;

19. use knowledge of basic techniques to aid in creating personal dramatic statements;

20. develop an awareness for the new experimental forms of theatre which are continually emerging.

SYNOPSIS OF STUDY

It is recommended that at least eight plays be read by the students throughout the semester. It is most interesting if the teacher uses each play to enhance a different unit of study. It is further suggested that the plays be representative of at least four cultures and span Western theatre history. A sample list might include the following, depending on texts available. Feel free to change the list entirely to meet students' reading abilities and maturity levels.

Greek – Sophocles' **Philoctetes** or **Antigone**
Roman – Plautus or Terence farce

Medieval – Miracle play or farce
Classic/Neoclassic – Moliere character-comedy or Racine tradedy
Romantic – Rostand's **Cyrano de Bergerac**
Realistic – Ibsen problem play
20th Century – Miller or Williams play
Avant-garde – Ionesco or Pinter or Albee drama (a Shakespeare play may be included if time permits)

Week 1	Pantomime
Week 2	Familiarizing the student with the stage Improvisation, Retelling a story
Week 3	Improvisation, Side-coached exercises
Week 4	Analyzing a play
Week 5	Improvizing a scene: character and motivation
Week 6	Following stage directions Learning stage vocabulary
Week 7	Dialogue scene: memorization
Week 8	Workshop in makeup techniques
Week 9	Presenting a scene with makeup
Week 10	Vocal exercises
Week 11	Theatre History
Week 12	Acting exercises incorporating Stanislavski, Grotowski, Boleslavski, etc.
Week 13	Costumes
Week 14	Special movement problems, Pictorial design
Week 15	Principles of lighting and sound
Weeks 16, 17, 18	Production of a one-act play or duet-acting scenes

It is strongly recommended that the teacher arrange for students to attend a professional theatre production once or twice during the semester. Student group rates are often available.

Week 1 Goals

The student will

1. use pantomime to develop a responsive, expressive body;
2. explore pantomime situations which contribute to significant gesture, expressive facial and body movement;
3. discover the essentials of the theatre experience and his/her relationship to theatre.

Activities

1. Much of the first week should involve activities which contribute to the student's relaxation, good posture, and ease in primary movements such as walking, sitting, and turning. Natural gesture should be encouraged.
2. Early exercises might involve group pantomimes which act out old folk tales. Libraries are a good source of little known tales which profit from pantomime interpretations.
3. Individual exercises can focus on carrying out simple activities with precision and expressiveness.
4. Activities as those on page 4 of the SSTA **Course Guide** contribute to placing the theatre in relationship to the student. Time for discussion should be set aside.
5. Elementary exercises in observation and concentration may be started immediately. Sample ones may be found in Chapter 5 of Rosenstein, Haydon and Sparrow and Chapter 4 of McGaw.

Week 2 Goals

The student will

1. explore the stage area in the school;
2. use his/her imagination to create a story exercise which classmates will perform on stage;
3. select a story from another culture and prepare to retell it dramatically.

Activities

1. Allow students to explore and examine the stage area either singlely or in small groups as they prepare a list of what they believe are the central stage areas and the basic functions of each area.
2. Students loosen up quickly when, as they group, they are allowed to move through story-situations as they are being told. The storyteller should be certain to cite the mood, and it is most exciting to the student if some complication arises in the story: for instance, you are trapped in an ancient Egyptian tomb with the dead pharaoh with whom you are ordered to be buried, etc. Each student is encouraged to move freely throughout stage areas. Complications in the story should give him opportunities to stretch, bend, pull, crawl, run, etc. The teacher can tell the first one (perhaps 2-3 minutes long), then each student in turn can direct one.
3. Students enjoy ritualized dance movement when it is accompanied by a rhythmic instrument (drum or whatever) or set to simple music rhythms. These often require a strong director to control movement and make it suit the ritual.
4. Students may find a story from another culture in the library and prepare to tell it for the class (3-4 minutes). The focus should be on delineating a clear story pattern, developing a distinct personality for the narrator, and including individual character dialogue where it enhances the scene. (Tanner, page 87 for supplementary ideas)

Week 3 Goals

The student will

1. develop sensory acuity through exercises;
2. use his/her imagination to develop improvisations revealing sensory aspects;
3. solve problems of time and space in side-coached improvisation exercises.
4. work cooperatively and share ideas with classmates in the creative process.

Activities

1. Plan exercises which challenge the student's sense of smell, hearing, touch, taste, etc. Samples appear in most acting texts. Have the students plan some in groups to have other students attempt. Creating their own exercises is essential.
2. In groups of 3-4 students, carry out an improvised incident based on stimulated sense organs.
3. Explore Viola Spolin's exercises for establishing WHERE and WHEN. **(Improvisation for the Theatre)**
4. Draw up a list of critical standards for an improvisation (as a class). Be certain to allow for creative aspects.
5. Begin reading the play which will be analyzed for structure and meaning during week 4.

Week 4 Goals

The student will

1. define plot, crisis, conflict, denouement, climax, exposition, etc. in terms of dramatic structure;
2. distinguish these terms with respect to the play read for class;
3. establish various aspects of a character in the play;
4. recognize the role of motivation in any given scene;
5. express the theme of the play in a complete sentence;
6. improvise sections of the play to establish character relationships and motivation.

Activities

1. The teacher may wish to adopt a traditional lecture/discussion method to explore this play.
2. It is recommended the teacher consider adapting Section III of the SSTA **Course Guide,** "Exploring a drama through improvisation," p. 113-128 for this activity if the students seem ready for the challenge. The book recommends attempting the production, but the teacher may wish to use the technique to explore, in limited time, various aspects. (Week 5 may be used to extend this unit)

Week 5 Goals

The student will

1. use character and motivation to organize an improvisation in which selected activity is based on the character's desires and needs. Be certain to use a situation which is a true, lifelike situation. The emphasis will be on truth;
2. write out a complete character analysis for his/her character and submit it for evaluation;
3. sketch out and prepare an improvised individual situation in which the character demonstrates consistent motivation.

Activities

1. As suggested above in the goals, the students will organize group and individual improvisations using character as the focus for determining action.
2. Write out a complete character analysis for use in an improvisation. The teacher may wish that all characters be those in plays which the students have read through completely as a class or individually.
3. This assignment demands that students participate in exercises which foster their observation of character behavior in their own world. They should observe and write down their observation of people as they react in life situations. One or two people should be observed closely.
4. Chapter 17 in Tanner (p. 105) may be adapted.
5. Exercises from acting books designed to strengthen characterization help at this time. (See McGaw)

Week 6 Goals

The student will

1. follow stage directions including set of body position properly as directed by the teacher;
2. label the stage areas;
3. cross the stage and fix his/her position open to the audience in the proper manner;
4. exit and enter the stage and assume a determined position;
5. define important stage terms orally;
6. demonstrate understanding of the cross and counter-cross;
7. develop skills in executing basic stage movement;
8. completely read another play for classroom study and application.

Activities

1. Students are to plot at least six stage crosses, citing final body positions. They are to execute their own, then call them out for another student to complete. Everyone in class should direct and execute this exercise. Tanner, Chapter 8, has suggested charts and worksheets which may be used for this assignment. This assignment is much easier to carry out if the students have access to the stage for practice.
2. Depending on how well the students (for advanced students) comprehend the problems of determining stage directions, some may be prepared to try to block a section of a scene from the play they are currently reading.
3. Exercises to improve basic movement are recommended. The students should try to improvise scenes in which they are called on to stand, walk, turn, climb stairs, open or close doors, and execute hand business. Pantomimes might precede regular improvisations if necessary.

4. Time should be allowed to discuss the second play for character and motivation and special movement problems.

5. The teacher will probably wish to develop some type of oral or written quiz to measure knowledge of stage terms. A check-sheet critique for Activity No. 1 should probably include whether exercises were performed with accuracy.

Week 7 Goals

The student will

1. read completely the third drama studied in class;
2. with a partner, select and memorize a single scene for dramatization;
3. design basic movement for the memorized scene;
4. present the scene demonstrating a knowledge of character, motivation, dialogue;
5. distinguish descriptive and evaluative criticism;
6. participate in class design of evaluation device for dialogue scenes;
7. share ideas for improving individual scenes.

Activities

1. The teacher will probably wish to assign the reading of the third play over the week-end preceding the seventh week, allowing at least three nights before general discussion begins. This play probably should feature some strong two-person scenes so students can choose a scene from this play (as well as from the former ones).

2. The teacher and students should spend at least one period distinguishing descriptive and evaluative criticism, including exercises in observation, so that students can learn how to share constructive advice. At this time, they can design an evaluative device appropriate to the dialogue scene.

3. Students should have at least two days to select (with a partner) a scene and work out basic movement. If one day is allowed on Monday, Tuesday might be spent in Activity No. 2, and on Wednesday students can practice, having had time to memorize their lines. Since at least two days will be required to present the scenes and evaluate them, the teacher may wish to carry this activity into the following week. At least some time should be allowed for students to discuss how well the scenes fulfill the basic intent of the author.

4. For text material on memorization and rehearsing dialogue scenes, students may be directed to Chapter 16 in Tanner and in Ommanney, pp. 227-231.

Week 8 Goals

The student will

1. demonstrate knowledge of terminology in makeup application;
2. be familiar with all the items commonly used to equip a makeup cabinet and their uses;
3. demonstrate responsibility in coming to class equipped with makeup shirt, tissue, soap, cream, mirror, etc.;
4. use each makeup item properly, avoiding waste;
5. recognize the basic factors governing an individual makeup design;
6. clean his/her area properly at the conclusion of each session.

Activities

1. The teacher may wish students to see a makeup morgue, or have students bring in photos and illustrations to build a class morgue.

2. If the school has a special makeup area equipped with mirrors and sink, this unit is easier to handle; nevertheless, all activities can be carried out in a classroom.

3. Several short films have been produced on the principles of makeup application for the stage. Although some of these seem dated, the teacher may wish to use these. If a VTR is available, the teacher may wish to pre-tape some lessons which feature extensive makeup problems. Tanner lists films on p. 139. A good resource item for this unit is Richard Corson's **Stage Makeup,** Appleton-Crofts, 1967. **Theatre Crafts** and **Dramatics** have also had several fine articles on the subject suitable for high school students.

4. Enough time should be allowed for the teacher to demonstrate each makeup process fully, allowing students opportunities to ask questions.

5. Several days may be set aside for students to apply makeup for a straight role (a character virtually their own age and temperament) and a character role. Demonstrations of nose putty, use of liquid latex for beard-building or scarring should be included if possible. If the stage is available, it is helpful for students to see one another's makeup under stage lighting of various colors and intensities. Evaluation should stress achievement of blending and naturalness at a reasonable distance.

6. The teacher may wish to assign the next play to be studied the following week in conjunction with makeup applied for given scenes.

Week 9 Goals

The student will

1. participate in group discussion of selected play;
2. along with two other students, select a particular scene and character for presentation of dialogue scene with makeup;
3. determine which particular factors of character (such as age, health, personality, occupation) will contribute to his/her makeup design and in what specific ways;
4. draw up a complete makeup chart for his/her character to submit for teacher evaluation;
5. rehearse and memorize a scene demonstrating cooperation;
6. apply makeup for his/her character artistically and present scene;
7. share constructive ideas for the improvement of student scenes.

Activities

1. At least some time should be allowed for analysis of the play in terms of character and structure. Students may wish to seek ideal faces for the characters from the morgue and note any general problems the play might present regarding makeup for the high-school-age student. Determining to what degree the mood of the play will affect the makeup should be ascertained.
2. Several days should be set aside for presentation of scenes, since at least 20 minutes for application of makeup should be allowed before the scenes begin. Having 3 to 4 students per scene reduces the time factor. Students not involved in the scenes for a given day should be responsible for set up and clean-up.
3. Discussion following the scenes should include whether the makeup truly enhanced the characterization, and whether the actors **felt** differently and to what degree as they acted with the makeup.
4. Teacher should ascertain to what degree the individual makeups fulfilled the actor's intention as drawn up on his/her makeup chart.
5. An exam at the conclusion of the makeup unit should include use and problems of various items of makeup. Vocabulary, application sequence, and tools should be stressed.

Week 10 Goals

The student will

1. demonstrate knowledge of the basic elements of the human vocal apparatus;
2. participate in a variety of vocal articulation exercises;
3. develop exercises to make his/her body a "pliable instrument."
4. assume responsibility for proper care of his/her voice and body.

Activities

1. This unit is conveniently carried out in a large open area where students can have ample room to exercise. Access to a gym with mats is desirable. The vocal exercises may be carried out in a normal classroom.
2. Rosenstein, Haydon, and Sparrow suggest a variety of physical exercises which develop flexibility and reduce body tension in Chapter 7 of **Modern Acting: A Manual.** These can be carried out each day . . . . Students may wish to prepare a series of personal exercises, try them, then allow others to try them. A physical education teacher who has had experience in dance may be a good resource person to invite for suggestions.
3. If equipment and personnel are available, students may wish to engage in some fencing exercises.
4. The teacher will want to spend some time on the use and care of the adolescent voice. A rather helpful section of the SSTA **Course Guide** on vocal development may be adapted. He/she may present some vocal exercixes. This probably is most efficiently covered in lecture and discussion. Both Tanner and Ommanney have chapters which students might read in preparation.
5. If there is additional time in this week, the teacher might depart from the curriculum to allow students to read articles in **Theatre Crafts, Dramatics,** or other theatre magazines in order to give them an opportunity to bring up subjects which are new and interesting to them. Free large and small group discussion can be arranged.
6. Remind students to begin reading the next play featured in class.

Week 11 Goals

The student will

1. share his/her researched information on theatre history with classmates;
2. appreciate the value and influence earlier cultures have had on dramatic production;
3. recognize the central features of the dominant theatres studied in class.

Activities

1. Students will have to begin working on this unit several weeks early. They will have chosen a culture to research in terms of dominant theatre activity at a given time. Oral presentations will be presented 8-10 minutes in length. Students will present these reports throughout the week. At least 15 minutes should be reserved each day for open discussion and questions. Students should be encouraged to bring in visual aids including charts, maps, theatre projections, models, texts, to enrich the study. The teacher will want to bridge periods with relevant data. General text materials may be assigned for all students.
2. An essay or objective exam at the conclusion may be appropriate.
3. If there is time, the teacher will want to direct discussion on the place of the play they are currently reading in this historical study.

Week 12 Goals

The student will

1. be introduced to various acting philosophies as they are expressed in the textual exercises of Stanislavski, Boleslavski, Grotowski, etc.;
2. explore some of the directorial techniques of directors such as Brecht (epic theatre rehearsal techniques) to discover their effects;
3. read various hand-outs summarizing some philosophies and, in a brief paragraph or two, summarize those ideas of acting which seem most valuable to him/her.

Activities

1. Principally this should be a week of exercises and improvisations. If there are universities nearby, the teacher may well have access to a guest director one day to present his/her own acting approach. Students really enjoy this type of direction.
2. As noted in Goal No. 3, students should attempt to formulate some theory of their own based on those presented. Some students may well have difficulty with this assignment, and the teacher may wish to provide an alternative for those students.

Week 13 Goals

The student will

1. pick out silhouette differences between the various periods in costume history (orally);
2. enumerate those factors which influence the particular costume design for a given character;
3. choose a character from the selected play (being read by class) and design a costume for him/her for a particular scene;
4. attempt to find swatches of material that would be appropriate for the design;
5. show evidence of research if the play selected is a period one;
6. plan a critique sheet (as a class) to evaluate the designs.

Activities

1. Both Tanner and Ommaney have valuable text material on costumes which might be assigned for general reading.
2. It is feasible to use the opaque projector to show (during lecture) illustrations and drawings of costumes for various periods. Barton's **Historic Costume for the Stage** is a valuable resource. Most libraries have other costume sources, and good pictorial histories often include colored plates of paintings, etc.
3. After discussion of the play, students should choose a character and design a costume for him/her, bring swatches of suitable material if possible.
4. An evaluation device may be drawn up by the students. Group criticism is beneficial since all will be working from the same play.

Week 14 Goals

The student will

1. participate in improvisations which feature fighting, shooting, stabbing, dying, bows, kissing, etc. to develop finesse of technique;
2. demonstrate elements of pictorial design such as balance, proportion, focus, etc. in blocking picture.

Activities

1. Students should read and discuss another play. I suggest that the students decide in what manner they wish to handle analysis of this play. If they have read the play before the week opens, there will be plenty of time to incorporate their suggestions before Friday.

2. Chapter 11 in Tanner features special movement techniques. Improvisations may be based on situations from plays they have read this semester which used special movement.

3. If the class has access to a poloroid camera and film, the design exercise can be expedited. After the principles are discussed, students have an opportunity to design, photograph, and have their pictorial results instantly. This really points up the finesse of solving stage picture problems. A videotape recorder might also be employed for this study. Blocking progression can be efficiently studied. This can be developed into a comprehensive design unit if the teacher wishes to omit some other unit.

Week 15 Goals

The student will

1. choose an emphasis in either lighting or sound;

2. demonstrate knowledge of basic tools and principles of his/her selected area;

3. complete individualized assignments and take tests.

Assignments

1. Thomas Beagle outlines a unique approach to individualized learning which I think can be readily applied to this unit if the teacher plans and prepares the learning packages ahead of time. The SSTA **Course Guide** includes his suggestions in Section I.

2. Several learning packages for both lighting and sound can be prepared and students can complete them using inductive, discovery approach to solve the problems. Objective tests can be included.

Weeks 16, 17, 18 Goals

The student will

1. apply skills and principles which he/she has learned throughout the semester;

2. demonstrate responsibility and good nature in executing his/her assigned tasks;

3. draw up an self-evaluation device.

Activities

1. The major activity for these three weeks will be the production and presentation of a one-act play or duet scenes which may be determined by the teacher (in conjunction with the students, if possible) and which will be performed for visiting classes. Students will draw for production roles (the teacher may want to select the director). The method of casting may be determined by the class. Students will block, costume, set, and light the production as well as act in it. After the performance, students will submit a self-evaluation of their roles as crewpersons and actors. If the visiting classes have studied the play beforehand, the teachers may wish to invite comments.

2. The students should submit a course evaluation, noting which units contributed most to their personal growth and to the development of those skills which they found beneficial in producing the one-act or scene.

NOTE: A word of caution: Outside rehearsal time might be needed to insure more polish. A complete one-act should not be attempted if time and circumstances would not allow the proper learning atmosphere. Time should be allowed to develop this. The final assignment should not be rushed and half-finished. A sense of accomplishment should be left with the student.

EVALUATION OF THE COURSE

Evaluation of the student should be based upon:

1. written exercises and analyses;

2. participation and excellence in individual and group activities;

3. growth of individual student in skills;

4. attitudes of student in developing skills;

5. cooperation in groups;

6. willingness to share critical insights.

Several measures may be employed: checklists, oral critiques, written critiques, conferences, tests, self-evaluations. (See bibliography sources for examples or have students and teacher develop them in class, based on activities and material covered.)

SELECTED BIBLIOGRAPHY

This writer directs attention to the following sources which may be referred to throughout this guide. The sources are used here because they are readily available and they include many suggestions which, because of limited space, cannot be reproduced here:

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PRODUCING THE PLAY

Nile E. Motter

So you are the director of a school theatre production? The task you have before you is one that, if properly done, should provide you, the people with whom you work, and your audience with much satisfaction and enjoyment. However, there are some pitfalls that you will want to avoid.

As the director, you have the overall responsibility for staging a successful show, but this does not mean you wear a crown or suddenly possess divine powers. Your primary task is to harness and channel the creative efforts of a fairly large number of people to the same goal – good theatre. As the director you must be willing to listen to others, to offer your own suggestions, and to make decisions.

We are all limited by our own abilities, energy, and the 24-hour day. You cannot personally carry out each of the many tasks required to stage a theatrical show. Therefore, as you build or develop your school's theatre program, one of your objectives should be to discover and train individuals who can accept positions of major responsibilities on the production staff.

Production Staff

(See end of this article for a list of duties for various crew positions.)

One of your first jobs as a director is to recruit a production staff. As a human being, you have certain limitations –directors are not really gods although some of us act like it. While you are ultimately responsible for the successful staging of the show, there is only so much you can do. Therefore, you must seek out qualified and reliable people to assist you. These assistants, your production staff, should have some common characteristics. Each should be responsible, creative, hard working, enthusiastic, and able to work with others. An ability to teach others to perform needed work would also be helpful. Since these people are responsible to you, they should also be people with whom you can work comfortably.

Depending upon the size of your school and the student age level with which you work, your methods of assembling a production staff will differ. If you are in an elementary or junior high school, you will probably have to rely on other faculty members to be your production staff.

The most obvious place to look is in your faculty workroom or lounge. The art teacher or industrial arts teacher would be likely candidates for the scenic designer or technical director positions. Check with the home economics teacher about lending a hand with costumes; the business teacher could help with publicity and ticket sales; and if you are doing a musical, both the instrumental and vocal music teachers could involve themselves. Someone from the physical education department might help with the choreography. Each of these faculty could in turn involve some of their own students, thus generating school-wide enthusiasm for the forthcoming production.

Your second place to go in recruiting a production staff would be the community itself. A music teacher, contractor, engineer, or electrician are all possibilities. While there is no substitute for people who are trained for the job they are to do, oftentimes the genuine enthusiasm of interested parents or others in the community can compensate for what they lack in theatrical know-how.

If you are teaching in a high school, one of your classroom goals should be to prepare students to accept positions of major responsibilities on the production staff. Classes in stagecraft, scenery design, lighting, costumes, and makeup are ideal training grounds. With instruction and guidance, students can effectively perform important production tasks in the name of sound education practices.

The jobs of musical director and choreographer are possible exceptions to this philosophy. Since both these positions require extensive skill, few high school students will be adequately prepared to accept this responsibility. How-

ever, student assistants who have a background in music or dance should certainly be utilized.

Under no circumstances should you embark on a venture of producing a theatre production without help. IF your enthusiasm is not infectious enough to attract others, perhaps a subtle hint from a sympathetic principal or superintendent will do the job.

Members of the production staff, in addition to yourself as director, should be a student/assistant director, technical director (this position could be combined with the scenic designer's job), stage manager, costumer, property manager, makeup director, and business manager. If you are planning on a musical, you will also need a musical director and a choreographer.

The assistant director should enter all stage and technical directions in the master prompt book, check attendance at rehearsals, take notes for you during rehearsals, and make critical comments on the progress of the production. This is an excellent spot for an outstanding student to even direct part of the play with your guidance. Of course a teacher should never leave the supervision of production rehearsals or scenery building sessions in a student director's hands.

The technical director is responsible for designing scenes in accordance with your directions in order to insure that acting areas are sufficient and to maintain the over-all effect that you want to create. As was mentioned, this first function could properly be given to a scenic designer. The technical director is also in charge of set construction, the placement of lights, and recruitment of stage and light crew personnel. This is an extremely important position and should be filled by someone with whom you have a good personal and working rapport.

What has been described is an ideal situation. It is not uncommon, however, for a teacher/director to also serve as technical director for a production. This can be done through careful planning and the use of competent assistants. Time and energy output is, of course, greatly increased.

The stage manager is the backstage general. Once rehearsals have started, he/she supervises the work of the stage and light crew and must also make sure the actors are prepared to come on stage at the proper time. During performances, the stage manager actually runs the show. Some high school directors do not even go backstage at this time, but rely totally on the stage manager.

The costumer should design and, with the help of a student crew, make (or collect) all costumes in accordance with your directions and production plan. Frequently, suitable costumes can be found in resale shops or students' attics. There are costume rental agencies available, but often the cost is prohibitive. Special costumes, however, will have to be made or rented.

The property manager and crew should secure all props as directed by you. He/she should also make sure that props are in an area easily accessible to the actors during rehearsals and performances; he/she is also responsible for collecting and properly storing the props between rehearsals and performances.

The makeup director trains the actors on how to apply makeup themselves. Complicated makeup, aging a person, special hair styles, etc., should be handled personally by the makeup director or assistants. Whichever method is used, no member of the cast should go on stage in makeup without first being checked by the makeup director.

The musical director should recruit and rehearse the orchestra, if one is used. Many schools, however, have successfully staged musicals using only a piano. He/she should also rehearse all vocalists, soloists, and choruses. These rehearsals are in addition to dialogue rehearsals which you run. If personnel is readily available, an assistant musical director could be utilized to rehearse the orchestra. However, the musical director should be present and assume all musical direction during run-throughs, dress rehearsals, and performances.

The choreographer designs, blocks, and directs all scenes where there is music. His/her rehearsals are separate from and in addition to dialogue and musical rehearsals. This position demands a person who is creative, energetic, and patient.

The duties of the business manager start with initial press releases and publicity. This person should also oversee ticket sales and supervise the ushers and box office during the run of the show.

Communication between you and the other members of the production staff is vital to the success of your show. Regular meetings should be scheduled so that you are all informed of the progress of each other's activities and so that you can each respond to and benefit from the creativity of one another. You will save both yourself and others time if details and changes are discussed and resolved at production staff meetings rather than interrupting rehearsals once they have started. Before you start auditions or tryouts, the scene designs, costumes, lighting, and other technical aspects should be worked out so that crews can start their work.

Play Selection

Play selection is a crucial decision with which you, as a director, must be involved. Whether you work with a student committee or a faculty production staff, your input and guidance must be an integral part of the decision. It would be unwise for you to select a play without first consulting those who will be working with you, but ultimately, when the decision is made, you, as the director, must feel completely comfortable and confident with the selected show.

Your goals in play selection should be to find a script which you can successfully cast, stage, and which will

attract an audience. In addition, your script should be dramatically sound and possess literary merit.

Several factors must be considered when examining scripts for possible production. The availability of talent, not only actors but technical and scene design people; school and community attitudes; and facilities to be used must all be kept in mind when reviewing scripts. Lastly, it should be remembered that your purpose in mounting such a production is not only to provide a rewarding dramatic experience for your cast and crew, but to provide quality theatre for your audience.

If you are new to your school building and have little or no theatrical background, it would be extremely foolhardy to consent to direct a play early in the school year. You should take the necessary time to learn what talents are present in your student body. This information can be ascertained through conversations with other faculty members, students, and through your personal observations of the students themselves. This is in no way intended to imply that you should pre-cast a show, but to decide to stage **West Side Story** knowing full well that you do not have enough boys who can both sing and dance or a girl with a voice strong enough to play Maria would undoubtedly result in a demoralizing experience for both company and audience.

Technical talent is just as important when selecting a play. The element of spectacle which is a vital part of live theatre is dependent to a great extent on the scenery, lighting, and costumes. Be sure what materials and resources are available to you before a final decision is made. Settings must be designed for your stage and then constructed – the same is true of lighting and costumes. You should be sure that you have sufficient people to carry out the necessary technical functions for your show. It is unreasonable to expect your actors to rehearse and also to build sets and sew costumes, although they may wish to visit and lend a hand at these activity centers. In addition, set construction should begin well in advance of tryouts and rehearsals to insure that your actors have ample opportunity to work with sets, props, and costumes.

School and community attitudes must also be considered. Plays which call for drinking scenes might encounter criticism in a temperance community, or the sexual satire in **Plaza Suite** could meet with parental resistance. In some cases, it is possible to cut or rewrite part of the script without sacrificing the integrity of the playwright's work; but if considerable cutting or rewriting is necessary, it would be wise to select another play.

Farces or shows where your students must play teenagers should be avoided. Often these scripts are extremely weak and it is very difficult for young actors to portray contemporary characters of their own age level. Farce is also the most challenging to an actor; much experience and expertise is required to play farce well.

Many shows call for numerous scene changes and elaborate sets. If your theatre or auditorium is a stage at one end of the gymnasium, this type of show should be avoided. Try to choose something that can be easily staged—there are many good scripts which call for few scene changes. Remember that you lose the attention of your audience during scene changes, so you must be able to move sets on and off stage as rapidly as possible so that the focus will be on the acting, not the curtian.

One last comment on play selection. If you are starting to build a threatre department, it is important that you also build community support for your program. This can best be achieved by selecting shows with which the audience is familiar. Once you have built a following and have established a reputation for presenting well-acted, polished shows, you can start to include in your schedule those shows which may not be familiar to your audience, but which provide excellent opportunities for your actors and yourself to expose the community to theatre as a many–faceted art form.

If at all possible, it is helpful to refer back to the original source of the script you are going to direct. The writings of Mark Twain will provide many key insights into the characters of **Tom Sawyer** that could not be included in the script. If your play is not an adaptation of some other work, it would be worth the time spent to research the era in which the play is set. Doing so will enable you to discuss set intelligently with your scene designer, costumes with your seamstress and characterization with your actors.

Attention must be paid to royalties. The cost of renting scripts, musical scores, and production books will eliminate many potential scripts. There are, however, many fine shows available at reasonable cost. Royalty information should be requested when you ask for scripts.

Plan your yearly program to provide variety for both your students and audiences. Your selection should include plays of various types (musicals, tragedies, comedies, children's plays, etc.), theatrical periods, and authors. Hopefully, after four years in high school your students will have been exposed to a broad range of theatre.

Tryouts

Your goal at tryouts should be to find the best possible person to fill each role in the cast; to recruit additional people for the technical crews, and to publicize the play and dates.

Tryouts for the show should be well publicized and scheduled far enough in advance so that potential members of the cast can make arrangements to be present. Between the time the selection of the show is announced and tryouts start, you and the other members of your production should talk to students and encourage them to audition.

Most actors will agree that tryouts are traumatic experi-

ences. It is here that each student actor risks the crushing of his/her ego. For this reason you should do everything possible to put everyone at ease.

The other members of your production staff should be invited to tryouts, although in some cases their presence would not be necessary. Your scenic designer and costumer might have some input to offer. If your show is a musical, it is vital that the musical director and choreographer be in attendance.

As students arrive for tryouts, have them each fill out an information card or sheet giving name, address, phone number, height and weight, previous theatrical experience (include music and dance in this category), part wanted, and space for your comments. (Illustration No. 11)

If space permits and you are planning on doing a musical, arrange to divide your tryouts into three areas – vocal with the music director, dance with the choreographer, and reading with you. These auditions can be held simultaneously and will go much faster. If the students are going to carry their information cards with them, you and the members of your staff should develop a coded rating system to prevent comparisons.

Early in your tryouts announce the scenes that you will have students read; and distribute scripts, if available, so that those present can be familiar with what they are going to do. Students will be better prepared and more at ease if they have had a chance to study the script. If at all possible, it would be a good idea for you to use the script in the classroom. This is an excellent means of extending the curriculum from the classroom to other school activities. The cardinal rule during the actual audition process is for you to pay attention to each person as he or she reads. This can be both boring and difficult at times, but, as a teacher, it is important that you show both appreciation and consideration to those present. Avoid discussion with your staff and put your comments or reactions on paper for further reference.

Explain to the actors that there must be complete silence during tryouts. Your attention should be on the stage, not on extraneous noise from those waiting.

Depending on the number of people auditioning, tryouts could take several sessions. Regardless, you should schedule one night for call backs. This will give you an opportunity to confer with other members of the production staff about each person trying out. During call backs, everyone should audition for the entire staff. Again, if you are preparing a musical, the vocal, dance, and reading auditions should be held in one room where everyone on the staff can observe each facet of the audition.

When final decisions have been reached, post the cast as soon as possible, and distribute scripts and rehearsal schedules.

Rehearsals (Illustration Nos. 12 – 13)

Rehearsal time is limited and must be put to its fullest use. Your obejctives should be to give your cast and crew the necessary techniques and skill to make them feel comfortable on stage, while at the same time conveying to the audience your interpretations of the playwright's script.

A printed rehearsal schedule should be given to each member of the production staff, cast, and crew. (It is recommended that two additional copies of the schedule be mailed or delivered to the parents of each cast and crew member; the parent should sign and return one copy to the director; the second copy should be retained by the parents for reference. When parents are provided with a copy of the schedule, some concern over the number and length of rehearsals will be lessened.) This schedule should outline what scenes or acts will be rehearsed each night, when sets will be completed, when props will be added, costume fittings, technical rehearsals, and dress rehearsals. Any conflicts with this schedule should be resolved at once. Little will be accomplished if you are missing key actors from a particular scene you are scheduled to rehearse.

Once rehearsals have started, time is of the utmost importance. Therefore, you should follow your schedule as closely as possible and avoid interruptions that keep the members of your cast sitting and not working.

To relax your cast before rehearsals start, vocal and body warmups should be used. Most textbooks on speech or drama have suggestions for warmups and there are many books on acting available which will give you ideas that can be used.

Your first rehearsal should be a read-through of the script. This will familiarize each member of the cast with the entire show. It will also give you a chance to listen to the vocal characteristics of each person.

Now you should start blocking the play. From this point on you should plan on rehearsing only specific scenes and acts at each session. Your script should contain all blocking directions – both those of the playwright and your own. Cast members should all have pencils so they can write in their directions as you give them. Do not be afraid to change your blocking, but try to make any changes during rehearsals. It is quite possible that what you have visualized in your head will not look the same on stage. Once the entire show has been blocked, you, as the director, should have no further use for your script. A student director or prompter should be at all rehearsals to assist the actors with their lines and free you to observe the action on stage and to teach and direct the actors.

Set a deadline in your rehearsal schedule to have all lines memorized. The sooner the actors start to work without scripts, the sooner they can concentrate on character development.

ILLUSTRATION NO. 11

AUDITION FORM

NAME: _____

ADDRESS: _____

PHONE: _____ HEIGHT _____ WEIGHT _____ SEX _____

ACTING EXPERIENCE _____

_____

_____

_____

MUSICAL INSTRUMENTS PLAYED _____

DO YOU SING? YES ___ NO ___ DO YOU DANCE? YES ___ NO ___

WILL YOU ACCEPT ANY ROLE IN WHICH YOU MIGHT BE CAST? YES ___ NO _____ IF NO, EXPLAIN.

IF NOT CAST, WOULD YOU LIKE TO WORK ON A TECHNICAL CREW? YES ___ NO ___

SPECIAL ACTIVITIES: CHECK THE FOLLOWING. MAKE-UP ___ COSTUMES ___ PROPS ___

SCENE CONSTRUCTION ___ PAINTING ___ OTHER ___

DO NOT WRITE ON THIS SIDE

DIRECTORS COMMENTS:

MUSICAL DIRECTORS COMMENTS:

CHOREGRAPHES COMMENTS:

Illustration No. 12

FLOW CHART FOR "PETER PAN"

ACT	SCENERY	LIGHTS	PROPS (SET)	BACKSTAGE
I	NURSERY CENTER CURTAIN CLOSED	GENERAL LIGHTS–SC TINKERBELL	TOWELS PAJAMAS SHADOW SEWING BOX	LOST BOYS ..... READY PIRATES ..... READY INDIANS ..... READY CROCODILE NEVER LAND SET READY
II	NEVER LAND CENTER CURTAIN OPEN FOREST DROP DOWN SMOKE MACHINE	BRIGHT LIGHTS–FULL STAGE TINKERBELL	WENDY'S HOUSE	MERMAIDS ..... READY LAGOON SET ..... READY
III	MERMAID LAGOON BUBBLE MACHINE FOREST DROP UP	BLUE-GREEN–FULL STAGE SPECIAL–PETER & WENDY	BIRD'S NEST	PIRATES ..... READY INDIANS ..... READY HOME UNDERGROUND SET READY
IV	HOME UNDERGROUND CENTER CURTAIN CLOSED	BRIGHT LIGHTS–DR TINKERBELL	TABLE & CHAIRS CRADLE BED BAGS–BOYS	HOOK'S SHIP SET .... READY CROCODILE ..... READY
V 1	HOOK'S SHIP CENTER CURTAIN OPEN	DIM LIGHTS–CENTER STAGE	SWORDS & ROPE GUN & BOMB MATERIAL (SEWING MACHINE) LANTERN	NURSERY ..... READY DARLINGS ..... READY NANA ..... READY LISA ..... READY
V 2	NURSERY CENTER CURTAIN CLOSED	GENERAL LISTS–SC	DOG HOUSE	CAST READY FOR CURTAIN CALL

Illustration No. 13

DIALOGUE REHEARSAL SCHEDULE FOR "GYPSY"

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	7:00 COMPANY MEETING	7:00 READ THROUGH	7:00 COSTUME FITTING	7:00–ACT I-1, 2 8:30–ACT I-4	7:00–ACT I-6, 11 8:30–ACT I-8, 9	
	7:00–ACT I-7 8:30–ACT II-1	7:00–ACT II-2, 3	7:00–ACT II-4	7:00–ACT I-10 8:30–ACT I-7	7:00–ACT II-5	
	7:00–ACT II-6	7:00–ACT I-1, 2 8:30–ACT I-4	7:00–ACT I-6, 11 8:30–ACT I-8, 9	7:00–ACT I-7 8:30–ACT II-1	7:00–ACT II-2, 3	1:00–ACT II-4
	7:00–ACT II-5	7:00–ACT I-1, 2, 4	7:00–ACT I-6, 11	7:00–ACT I-8, 9	7:00–ACT II-2, 3	
	7:00–ACT I	7:00–ACT I	7:00–ACT II	7:00–ACT I WITH ORCHESTRA	7:00–ACT II WITH ORCHESTRA	1:00–DRY TECH. REHEARSAL
	DRESS REHEARSAL 6:30–CALL 8:00–CURTAIN	DRESS REHEARSAL 6:30–CALL 8:00–CURTAIN	DRESS REHEARSAL 6:30–CALL 8:00–CURTAIN	PERFORMANCE 7:00–CALL 8:00–CURTAIN	PERFORMANCE 7:00–CALL 8:00–CURTAIN	PERFORMANCE 7:00–CALL 8:00–CURTAIN STRIKE SET

When sets are completed, you should use them in your rehearsals. The same is true for props and some costumes. A actress will move differently in a long dress than she will in a pair of slacks. Each person must have ample opportunity to adjust to and work with those articles and clothing he/she will use during the shows. It might be that once these things are added you will have to make some changes in your blocking. Do not hesitate to do so. Such changes can only add to the comfort and confidence of your actors.

A technical rehearsal should be held about two weeks in advance of your first performance. Present should be the scenic designer, stage manager, and all members of the stage and lighting crew, but not the actors. Time should be spent assigning specific duties for scene changes and then rehearsing these changes to build confidence in each member of the crew. Lighting and any special effects should be handled in the same manner. All further rehearsals should include stage and lighting crews as well as the actors.

Now a few words about your part, as director, during rehearsals. All people are motivated in different ways. It is your job not only to help your actors and crew to learn and develop their techniques, but to motivate them. Generally, shouting and throwing scripts will accomplish little, although it might work in certain situations. Try to find ways to motivate each person – those techniques that you use in the classroom should also work during rehearsals.

As you get closer to opening night, avoid stopping rehearsals to give directions. Instead, take notes that you can give to the company at the end of each rehearsal. The other members of the production staff should be cautioned about this. Any directions that they might wish to give should be channeled through you. Doing so will ease confusion about whom to listen to among your actors. This does not mean that the other members of the production staff have been relegated to positions of little importance, but continuity in rehearsals can only be provided by you.

Run–throughs and dress rehearsals should be treated in the same manner as performances. All members of the cast and crew should remain backstage – not in the theatre watching rehearsals. With you in the theatre should be the student/assistant director, scenic designer, and choreographer (if you are doing a musical). The cast should be scheduled to arrive early enough to get their makeup and costumes on to avoid delaying the start of the rehearsal.

It can be helpful to all involved to have some kind of an audience present during the last couple of rehearsals. By inviting residents of nursing homes, students from feeder schools, and others, your cast will benefit by having someone to whom they can play. If your show is good, these people will come back for a performance and they will tell others about the show.

Performances

All members of the cast and crew should be in the theatre well before the box office is opened and they should be instructed to stay backstage. The show's effect will be lessened if the audience sees the actors in makeup and costumes prior to their entrance on stage. Shortly before curtain time, the cast should do both vocal and body warm-ups to prepare for their entrance.

Each member of the production staff should have a written sheet outlining responsibilities for the nights the show is to be staged. Someone must supervise the box office, ushers, and all other areas. These tasks should be clearly spelled out for each person.

Sets, props, costumes, and makeup should all be replaced at the end of each show. Actors should be held responsible for their costumes and should see that they are hung up. Any repairs that need to be made should be reported immediately.

Supportive Functions

In addition to preparing the rehearsal schedule and assigning responsibilities for performances, you should also prepare a flow chart. This chart can be used by all members of the company and will alert each person of cues, set changes, and lighting. Copies of this chart should be posted in dressing rooms, light booths, and backstage.

Since most directors in schools also serve as producers, you will have the additional task of seeing that programs and tickets are printed and that the show is adequately publicized. Oftentimes students or other faculty members, if properly solicited, will relieve you of some of these burdens. If such is the case, you should still approve all designs and articles before they are printed.

Publicity is important to any theatrical production. Press releases should begin with the announcement of the selected show. Additional press releases should publicize members of the cast and could include pictures taken during rehearsals. Complimentary tickets sent to area newspapers can often promote a good working relationship between yourself and the press.

Posters designed by the art or graphic arts department of your school can also bolster attendance at performances. These posters should be placed in high traffic areas: supermarkets, post offices, and department stores, for example. A design contest with the awarding of a small prize will usually encourage students to enter and will result in many useful posters.

Ticket sales should be open to all members of the student body. A sales contest will generate enthusiasm and bolster sales. Tight control must be maintained so that all tickets are accounted for. Two or three weeks should be enough time to set aside for ticket sales.

This information is in no means complete, but is intended to be a starting point. Further reading, course work, and experience will help you acquire the necessary skills. Above all else, maintain your sense of humor, and be calm. Nothing can match the feeling of satisfaction you will have as the curtain comes down for the last time amid genuine applause for the actors. The joy felt by your students will also be yours.

DUTIES OF ALL CREW PERSONS

1. You are totally responsible for meeting crew deadlines.
2. Establish your crew—give a list to the technical director—names and phone numbers.
3. Decide on dates, times, places for crew meetings for planning and work. Each crew must meet at least once a week for communication and planning. All meetings must be approved **in advance** by the technical director so that meetings can be scheduled on the calendar and be announced in the bulletin. All crew members must have been notified of the meetings.
4. Set up deadline dates for your crew—check with rehearsal schedule and technical schedules to avoid conflicts – if chairperson duties are divided between chairpersons, all must meet regularly to know what's going on.
5. Keep an accurate record of all members and hours worked—also phone numbers to be turned in. (Meetings count.)
6. Submit a list of crew, typed or printed clearly, to program chairperson.
7. Meet requisition requirements and financial responsibilities.
8. Recruit new students for crews and ask all to become theatre club members.

Student Tech Directors

1. In charge of checking all deadlines and "pushing" where needed.
2. In charge of "reminding" director.
3. Possible divisions for two student tech directors—
   1. programs, tickets, publicity, makeup, costumes.
   2. set, props, ushers, sound, lights.

Stage Managers

1. You are in charge of all movement on and off stage—cast and set.
2. In control of noise—there can be no noise. Keep contact with all areas of the stage.
3. Call cues for actors.
4. Week before scheduled tech rehearsals, establish a stage crew for rehearsals and performances—meet them to assign duties of moving the set—all crew names must go through technical director.
5. You will work closely with the light and sound crews as well as set.
6. Required to have five crew members for strike.

Set and Stage

1. Take inventory of materials, equipment, and built scenery on hand—and suggest materials needed to be bought for set.
2. Build set.
3. Makeup deadlines for set pieces and planned schedule to meet for all work—days.
4. Have a minimum of 10 people to strike set.

Lights and Sound

1. Mark and plan technical cues in script early.
2. Decide on lighting equipment and sound equipment to be used – take inventory.
3. Set lights in advance of each technical rehearsal and performance.
4. Secure and set equipment early (especially tape must be made early).
5. Establish a crew for tech rehearsals and performance (both crews must check with the technical director on these names). Crews attend rehearsal prior to scheduled tech rehearsals to learn show.
6. Practice cues before tech rehearsals.
7. You must have five crew members here for strike.

Prop Crew

1. Make a list of needs for hand props from scripts and directors.
2. Get deadlines schedule for use of props on stage.
3. Keep a complete list of props for yourself like the following:

Properties Crew

prop	special description	date due	assigned committeeperson	where obtained	due	returned	value

4. Set deadline for all props due from committee at least ½ week before deadline for their use on stage at rehearsals. Clean prop room or space available to keep props. Keep it orderly and double check it every day.
5. Form a prop crew for rehearsals and performances to work backstage. They must be present after props are due for rehearsals. Decide how many you need according to needed props—approve names with the director.
6. Make a checklist of props, who uses them or where they go on stage, and the side of stage they come from.
7. You are required to have five present for strike.

Costume Crew

1. Get a list of needs, designs, number of costumes, and deadlines from directors.
2. Keep a chart:

Costume Crew

character	description of costume	accessories - head, foot, jewelry, hose etc.	date due	measurements needed	Assigned maker or where obtained

3. Get all dimensions the first week of rehearsals.
4. Set deadlines ½ week in advance of when actually needed.
5. Form a costume committee for tech rehearsals and performances to keep track of all costumes and when and where needed. Also help changes if necessary.
6. Ten of your crew must be present for strike.

Program Crew

1. Collect information for program—names and background about play (check old programs for ideas).
2. Work up cover design—consult with ticket and publicity crew on a logo.
3. Check with technical director about printing—get deadline dates—(check colors, types of paper available).
4. Decide on ads or patrons for programs.
5. Establish proofreading times and ok it with directors.
6. Type program — Have it printed.
7. Meet for folding and assembling.
8. Five of crew must attend strike.

Makeup Crew

1. Immediately check the makeup cases—catalog everything—make lists—clean all.
2. Check special needs from directors.
3. Decide how much is needed—order it—make sure the requisitions are in.
4. Announce to cast to bring Kleenex, cold cream, and makeup shirts.
5. Tell them to clean up after themselves.
6. Form makeup crew for rehearsals. Assign who they are to make up.
7. Keep cards on each cast member (can be started early) as to what colors and effects are needed.
8. Clean makeup rooms after finishing makeup.
9. Attend all makeup rehearsals and performances and meet calls given.
10. Five of crew must be at strike.

Ticket Crew

1. See technical director before first meeting about printing tickets—get colors, types of paper, and ink decided.
2. Establish duties of crew:
   get design—meet with pub and program crews on logo.
   get makeup information—each performance night is separate.
   get typed and printed.
   cut tickets.
   turn into office for counting. (office should be notified in advance).
   distribution to cast (get envelopes ready).
   send tickets to neighboring schools and board (work with pub crew on this).
3. Keep a chart:

Ticket Crew

Name	kind of ticket & what night	No. of tickets	Date Taken	Date Returned	Returned Money/tickets

4. Establish a ticket box office crew for all performances.
5. Get change 1½ weeks prior to needs (forms through technical director).
6. Get all lunch hours covered in cafeteria for selling (excused list in bulletin).
7. Make clever displays for cafeteria.
8. Be responsible for obtaining and returning ticket money box daily.
9. Five of your crew must be at strike.
10. ALL TICKETS AND MONIES MUST BALANCE DAILY and all tickets and money after sales must be turned in to office with records.

House Manager and Ushers

1. Ushers – establish dress, hand out programs, assist with seating, etc., be on hand for all performances.
2. House managers – cue stage manager, control temperature, control disturbances, lobby display.
3. Stay in lobby with money and help latecomers to balcony.
4. Clean auditorium afterwards.
5. Watch any lighting equipment in audience area.
6. Keep side doors locked.
7. Five of crew must be at strike.

Publicity Crew

1. Decide on method or theme behind campaign.
2. Write news releases – radio/TV; on calendars and interviews; newspapers – first find all their deadlines for stories and picture requirements, etc. (All releases MUST go through technical director and office).
3. Poster – 3 designs – distribution plan.
4. Displays.
5. Marquees – one at school.
6. Flyers – 3 designs. Distribution – sent to schools.
7. Ads – school newspaper – check other possibilities.
8. Pub pictures display – set dates for pictures.
9. Large signs.
10. Letters to teachers/letters (with flyers and tickets) to schools.
11. Bulletin announcements.
12. Mobiles.
13. Gimmicks.
14. Signs on cars.
15. Announcements at theatres.
16. Keep a chart of duties and deadlines:

Publicity Crew

Assignments	Persons or persons	Date due out	Special Arrangements

17. ALL IDEAS MUST BE CLEARED THROUGH PROPER CHANNELS.
18. Play music and make half-hour announcements in cafeteria.
19. MAKE A DAILY REPORT TO TECH DIRECTOR.
20. Eight members must be at strike.

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A NOTE ABOUT THEATRE ORGANIZATIONS

Organizations have a way of multiplying and making one feel guilty because he or she doesn't belong. Not to be outdone by other interest areas, academic subjects or professions, theatre has served as the unifying factor in many organizations. There are, however, two theatre organizations that should be called to your attention: Illinois Theatre Association and Secondary School Theatre Association. Both organizations are made up of people who work directly in school theatre, have common problems, and share workable solutions. Both organizations publish helpful journals, pamphlets and articles, and both conduct conference and convention programs where like-minded theatre teachers and enthusiasts join for communion and furthering their knowledge and experience.

The Illinois Theatre Association is made up of all theatre interest groups—secondary school theatre, children's theatre, creative drama, college and university theatre, community theatre, and commercial/professional theatre. Each group has its own programs at an annual winter convention and contributes information to a bimonthly newsletter. Other special documents are also published. Varied and instructional workshops are scheduled throughout the state. A statewide high school theatre and drama festival is also sponsored by the Illinois Theatre Association in conjunction with the Illinois Office of Education.

The Secondary School Theatre Association is a division of the American Theatre Association and has nationwide membership. It conducts special programs, seminars, etc. each year at a national convention, publishes a journal four times a year, contributes to a newsletter, and publishes numerous other valuable documents. Such documents that are particularly valuable are: A SELECTED AND ANNOTATED BIBLIOGRAPHY FOR THE SECONDARY SCHOOL THEATRE TEACHER AND STUDENT and A COURSE GUIDE IN THEATRE ARTS AT THE SECONDARY SCHOOL LEVEL and an S.O.S. packet for justification of theatre.

For further information write to:

Illinois Theatre Association
P.O. 2480
Station A
Champaign, Illinois 61820

Secondary School Theatre Association
American Theatre Association
1029 Vermont Avenue, N.W.
Washington, D.C. 20005

SUMMER THEATRE WORKSHOPS HELD IN ILLINOIS

Regular workshops and courses in theatre education have been held annually at the following schools in Illinois:

Illinois State University

Contact Ralph R. Lane for subjects and dates. Write him c/o Department of Theatre, Illinois State University, Normal, Illinois, 61761.

Northern Illinois University

Contact Dr. Norman B. Potts, c/o Theatre Department, Northern Illinois University, DeKalb, Illinois, 60115.

Northwestern University

Northwestern University holds regular summer teacher and student workshops. For information contact Chairman, Department of Theatre, Northwestern University, Evanston, Illinois, 60201.

Southern Illinois University—Carbondale

Regular teacher and student workshop sessions are held every summer. Contact Dr. Marion Kleinau or Dr. Janet McHughes, Department of Speech, Southern Illinois University-Carbondale, Carbondale, Illinois, 62901.

Note: Contact private and public universities near you. They may offer special extension courses or workshops for a group of interested teachers.